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## THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.)\*

(Continued from page 389.)

### CHAPTER XVIII.

(1788-1789.)

On his return home, Mozart employed himself in composing new *chefs-d'œuvre* and altering old ones. The Baron von Swieten† a friend of his, and, like himself an enthusiastic admirer of Händel, often spoke to him, with regret, of the oblivion into which that master had been allowed to fall in Germany. Both, however, acknowledged that the great progress made by instrumental music in the last fifty years contributed in no small degree to render Händel old fashioned. They were also obliged to confess that the forms of his melodies and the character of his airs were far behind the modern taste. If, therefore, the initiated, like themselves, could not help thinking Händel's *cantilenas* somewhat long and flat, the laity were certainly to be pardoned for pronouncing them monotonous. The music-loving Baron and Mozart set about reflecting whether there was no means of endowing Händel with fresh youth, without injury to the grandeur and majestic simplicity which distinguished his oratorios and cantatas; both, however, felt convinced that this was utterly impossible with his operas. Mozart undertook the difficult task, at the urgent entreaty of the Baron, and, within three years, revised and added to the scores of *Acis and Galatea* (a serenade), the *Messiah*, and *Alexander's Feast*. A consideration of these works, so modified, will find a place in the analytical part of our book.

Among other original compositions, dating from the year 1788, are the symphony in G minor, and that in C major with the fugue,‡ the most beautiful works of the kind which Mozart has bequeathed us.

In the spring of 1789, Mozart once again experienced his old hankering for travel, and that, too, all the more strongly, since he was influenced not only by the lovely season of the year, but also by important financial considerations. One of his pupils, Prince Lichnowsky, offered him his society and his carriage as far as Berlin. On their road were Leipzig and Dresden, two cities which Mozart had not yet visited. Of what happened in Dresden we know nothing; but one whom Mozart often met in Leipzig has preserved certain details relating to the composer's sojourn in the latter city. We need not have a better authority, since the contemporary in question is the late

*Hofrath* (Privy Councillor) Rochlitz, who died at Leipzig in the year 1842; a critic of profound reading and good taste, and founder of the *Leipziger Musikalische Zeitung*, which he edited up to the year 1819. Mozart had scarcely arrived, when all the musical notabilities of the city came to bid him welcome, at the same time expressing their desire to hear him in public. A concert was accordingly announced, and Rochlitz, who had been one of the first to visit the celebrated traveller and make his acquaintance, was present at the rehearsal. A few days previously, Mozart had complained, in very strong terms, that the performers always "muddled" (*"verhunzen"*) his works, by taking the *tempo* too quick. "They think by this to render the composition fiery and impetuous; a pretty idea! if the fire and impetuosity are not already in the work, all their hurry-skurry will certainly not make up for the deficiency." His criticism was directed more especially against Italian singers. "They hurry along," he said, "quaver or flourish, because they do not study and cannot sustain a note." Rochlitz remarked, however, that, at the rehearsal, Mozart took the *tempo* of the first allegro of a symphony very quick. Scarcely were twenty bars played, before the orchestra got behind hand, and could not keep up with the conductor. Mozart called out "Stop!" told the musicians what their fault was, exclaimed "*Ancora!*" and began again as quickly as before. He did all in his power to keep them up to the same *tempo*, once stamping so forcibly to mark the time, that one of his shoe buckles snapt. He laughed at the mishap, again called out "*Ancora!*" and again commenced, for the third time, in the same *tempo*. The musicians got out of temper with the pale little man, who bothered them in this fashion. They exerted themselves, however, and the *allegro* went very well. Mozart took all the rest of the symphony in rather more moderate time. He now desired to put the members of the orchestra in good humour, without however losing the effect of his exertions. He praised the accompaniment, adding, "Gentlemen, you are so sure that it is unnecessary for me to rehearse my concertos, as the parts are correctly written out; and you play correctly and so do I. What need is there of anything else?" The musicians, who had first been exposed to the blasts of Boreas, but afterwards, like the traveller in the fable, cheered by the rays of Phœbus, had now a double incentive to exert themselves. "They accompanied," says Rochlitz, "the extremely difficult and intricate concerto, although without rehearsal, quite correctly, and played with a feeling of respect for Mozart, and also with the greatest delicacy, which arose from the partiality they entertained for him." After the rehearsal, Mozart turned to some connoisseurs and said: "You must not be astonished at my conduct. I was not actuated by caprice. I saw that most of the musicians were men advanced in years. There would have been no end to their lagging behind, had I not excited and enraged

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† Librarian in the Imperial Library at Vienna, and author of the text of Haydn's *Creation*.

‡ The *Jupiter*.—Trans.

them. They did their very best out of spite." This stratagem, as original as it was genial, proves that Mozart, ordinarily so simple and absent, could become a close observer, make his calculations as a psychologist and manage his fellow men, directly the interest of his art, the only interest he rightly understood, was at stake.

The pieces played by Mozart before the Leipsic public were all his own composition, and mostly unpublished. In order to put an end to the then ordinary practice of robbing him of the fruits of his labours by the secret copying of his unpublished concert pieces, Mozart used to play, when travelling, from a mere pianoforte arrangement, containing only a figured bass, over which the principal ideas alone were noted down, and the various figures and passages merely indicated; so much was he enabled to rely upon his memory and also upon his inspiration. In this manner did he perform at Leipsic two concertos, a *fantasia*, variations, and several other pieces, which he had composed some years previously. On the evening of the concert, the marks of approbation showered on him were very numerous, but the receipts scarcely covered the expenses. Every one who knew him received a ticket, but the number of connoisseurs at the paying office was very small. Mozart played, however, in a room only half full, all and even more than was announced in the bills, for those who had come in free. The idea of making those present, however few, atone for the wrong committed by those who did not come, was quite foreign to his disposition. His small audience, composed for the most part of professionals or amateurs understood him, and did full justice to his efforts; and this was all that was required to put him in a good humour.

At the request of his friends—the recipients of the tickets probably—Mozart played upon the organ in St. Thomas's Church. The old and worthy Doles, a pupil of Sebastian Bach, had received, after his former master, the appointment of *Cantor* (teacher of music and singing) in the celebrated St. Thomas's school. Mozart's playing produced upon him an effect which it is difficult to describe. "I thought," said he, "that Bach had risen from the dead." Doles took the liveliest interest in the man whose mighty talent rivalled, for the first time in forty years,\* the glorious recollections by which he had hitherto sworn. The gratitude of the old man for so great a pleasure caused him to reflect how he might best make Mozart a suitable return. At last he thought he had hit upon a good plan. At that period, copies of Bach's works were rarely to be met with. Mozart himself, who had, all his life, made them the object of his especial study, appears only to have been acquainted with the fugues and preludes for the organ and pianoforte, but not with the vocal compositions of the patriarch of German song. Doles, therefore, made his pupils sing to Mozart the motet with double chorus, "*Singet dem Herrn ein neues Lied*," without telling him whose it was. Immediately he heard the first one or two bars our hero started; and, after a few more, exclaimed, "What is that?" while his whole soul appeared to be in his ears. When the motet was concluded, he said with a face beaming with delight, "That is a composition from which a man may learn something." He was told that there were copies of all Bach's motets in St. Thomas's School, where they were looked upon as holy relics. "That is right; that is proper," he exclaimed; "I should like to see them." As there were no full scores of the motets, he had the separate

parts shown him. It would have gladdened the heart of any quiet observer to see how Mozart sat down, with the parts he could not hold in his hand disposed on his knees and the chairs around him, never rising from his place until he had read through all of the Bach manuscripts. He obtained a copy, which he greatly prized, and, if I am not very much mistaken, those who are acquainted with Bach's compositions and Mozart's *Requiem*, especially the grand fugue, "*Christe Eleison*," cannot fail to observe traces of our hero's study, esteem, and entire appreciation of the spirit of the old contrapuntist.

Mozart determined to make a short trip to Dresden, and then return to Leipsic.

"On the evening before his departure he supped with Doles, and was in high spirits. As he was about to leave, Doles could no longer repress his sorrow, and addressed him as follows:—

"Who knows whether we shall ever see you again? Give us a line written by your hand."

"Mozart, who was pretty indifferent concerning receptions and leave-takings, laughed at this piece of sentiment, and wanted to go to bed instead of writing. At last, however, he said:—

"Very well, papa; give me a sheet of paper."

"This was immediately brought, and Mozart, having torn it in two, sat down and wrote for five or six minutes. He then gave the father one half and the son\* the other.† On the first piece of paper he had written a canon for three voices in semitones, without words. It was very good, but exceedingly melancholy. On the second piece of paper he had written another canon for three voices, also without words but in quavers. We sang it, and found it both excellent and comical. We now remarked, with great pleasure, that both could be sung together, thus forming a single composition for six voices.

"Now for the words," said Mozart.

"He then wrote under the first: '*Lebet wohl, wir seh'n uns wieder*'—('Farewell, we shall meet again'); and under the second: '*Heult noch gar wie alte Weiber*'—('Howl away, like a pack of old women'). The two canons were then sung through again, and it is impossible to describe what a laughable, and, at the same time, deeply touching, or, in other words, elevated-comic effect it produced upon the company, and, if I am not mistaken, upon the composer himself, since exclaiming, in a somewhat wild tone, '*Adieu, children*,' he hastily left the room."

The fact of any one's working out, after a hearty supper, and in five or six minutes, such a musical problem as a canon for six voices, and adding to this, of itself a sufficiently intricate, operation, the æsthetical and far more difficult one of infusing both laughter and tears into the same harmonies, would exceed belief, if our confidence in Mozart had not been rendered unshakeable by former not less wonderful and equally well-authenticated proofs of his powers.

Mozart kept the promise he had in some sort made in the canon, by soon returning to his friends in Leipsic. He passed all his time, during his stay, in Doles's house, when the whole family always gathered round him. One day, the conversation happened to turn upon some living composer, and a discussion arose concerning the merit of a musician who gave evident marks of talent for the composition of comic operas, but held an appointment, somewhere or other, as a composer of sacred music.‡ Old Doles, who advocated, rather more than was just and right, a theatrical

\* Doles's son, without a doubt.

† Some persons afterwards wanted to make out that this fugue was a study after Handel. We shall see, in a subsequent portion of our work, how much truth there was in the assertion.

‡ Rochlitz does not give the name of this composer. I believe, however, that it was Naumann.

\* Bach died in 1750.

style in works intended for the Church, very warmly espoused the cause of the composer in question against Mozart's usual, "It is all worth nothing."

"I will lay a bet that you have not heard many of his works," said Doles.

"You would win your bet," replied Mozart. "It is not necessary, however, that I should know much of him: such a one can do nothing of this kind well. He has no ideas in him. Sir, I would that Heaven had placed me in a church, and at the head of such an orchestra, that is all!"

"Very well, you shall, this very day, have a mass of his, which will reconcile you with him."

Mozart took the mass, which he brought back the following morning.

"Well, what do you think of it," asked Doles.

"It is all very hearable, only not in a church," was Mozart's answer. "You must excuse me, but I have substituted another text as far as the 'Credo.' The effect will be better. I cannot allow anyone to read it beforehand, but we will try it immediately."

So saying, he sat down at the piano, and distributed the four singing parts. His friends were obliged to do all he asked, and therefore began, while he accompanied. Never was there a more comical execution of a mass. The principal personages were father Doles with the *alto* part, which he sang admirably, shaking his head all the time at the profanation, and Mozart, whose fingers were, at every moment, fully occupied by the passages for trumpets and kettle-drums, constantly repeating, with the most unbounded merriment.

"Well, is not the effect better, eh?"

To complete the picture, let the reader imagine the preposterous and yet excellently adapted words, such, for instance, as: "Hol's der Geier, das geht flink!" ("Devil take it, that goes well!") to the brilliant *allegro* of the "Kyrie Eleison," and "Das is gestohlen Gut, ihr Herren nehmt's nicht übel!" ("This is stolen property, excuse me for saying so, gentlemen!") at the end of the fugue, "Cum sancto spiritu in gloria Dei patris."

One effect of his excitability was to render him capricious, and, not unfrequently, liable to pass, in his feelings, from one extreme to the other. After giving vent for some time to his merriment, in the manner described, and speaking, as he was often accustomed to do, in so-called doggerel verse, he walked up to the window, played the piano upon the window cushions, another custom of his, by the way, and became entirely lost in thought, merely making the most indifferent replies, almost without being conscious of so doing, to the questions addressed to him. The conversation on the subject of sacred music now became more general and animated.

"What an unspeakable pity it is, said some one, 'that so many great musicians, especially those of former times, should have had to suffer the same fate as the old painters—I mean that they should have been under the necessity of lavishing their great powers upon subjects for the church, which are not only unfruitful, but absolutely kill the mind.'"

Mozart turned round in quite a different and melancholy mood, and said something to the following effect, if he did not use the exact words:

"That is another instance of vulgar artistic gossip. You enlightened protestants, as you style yourselves, may possibly have some truth in your heads, when you have got your religion there—that, however, is a thing I cannot positively assert. But things are different with us. You have not the slightest appreciation of all that is conveyed in the words: 'Agnus Dei qui tollis peccata

mundi, O dona nobis pacem.' But when one has been initiated like myself, from my earliest infancy, into the mysteries of our sacred religion, when, not knowing what to do with his dark thoughts, which however struggle to force themselves a passage, he attends, in the full fervour of his heart, divine service, without being conscious of what he wants; when he goes away, lighter and more elevated, without exactly knowing why; when he esteems those happy, who, kneeling down at the moving 'Agnus Dei,' receive the sacrament, and hears, as they do so, the soft strains of the music speaking, from the hearts of the worshippers, 'Benedictus, qui venit,' etc.—that is quite a different thing. Well—all this is lost in every-day life; but—at least in my case—let a man only resolve to set these words, which he has heard a thousand times before, to music, and all the thoughts I have mentioned return, present themselves to him, and move his soul."

Mozart then proceeded to describe one or two scenes of this description out of his earliest childhood, an age when religious impressions blend so inseparably with the virgin purity of the heart, which they fill with a delicious charm. He dwelt with considerable interest on his recollection of the time when the Empress Maria Theresa commissioned him, then a boy of fourteen, to compose the "Te Deum" for the inauguration of a hospital or some similar institution, and conduct it himself, at the head of the whole Imperial Chapel. "What were my feelings! what were my feelings!" he repeated several times running. "All this will never return," he continued, "we jog on in our empty every-day life"—he then became very bitter, drank a great deal of strong wine, and did not utter a single sensible word afterwards.

This whole story of Herr Rochlitz struck me as so interesting, even to its most trivial details, and so rich in matter, enabling the author of a philosophical biography of Mozart to arrive at the most important conclusions, that I would willingly have purchased each phrase for its weight in gold, had I not been able to obtain the entire account at a moderate price.

Our traveller could not boast of having been successful in a pecuniary point of view at Leipsic, but his kind heart remained unchanged in spite of this. Just as he was about to leave the city, an old, stammering pianoforte tuner, to whom our hero owed a trifling account, entered his room.

"Well, what do you want, my old friend?" inquired Mozart.

"M-a-a-y it p-l-e-a-s-e y-o-u-o-u—your Imperial Majesty, I me-me—mean his Im-pe-pe-perial Majesty's Ca-ca-ca-pellmeister, I, I, I have been here on sev-sev-ral o-o-o-oc-casions, and as ti-ti-ti—times are hard, I don't think a tha-tha-thaler too much."

"A thaler!" replied Mozart, "it shall never be said that so worthy a man came to me for merely a thaler. Here!" speaking thus he pressed two or three ducats into the hand of the astonished old man.

"You—you—your Majesty, n-o-o—no, I mean"—stuttered out the tuner, when he was interrupted by Mozart, who exclaimed:

"Good bye, old friend, good bye;" and jumping into his carriage, drove off.

I cannot name my authority for this anecdote, but it is in perfect keeping with Mozart's character. There is one particular, however, which requires explanation. I allude to the title of *Capellmeister*, by which the stammering pianoforte tuner addressed our hero. As we have seen, Mozart held no official appointment, but, by a decree issued in the year 1787, he had been named chamber composer to his Imperial Majesty. It is true that this was merely an honorary title, but a yearly salary of 800 ducats was annexed to it. The Court never gave him any commission, which he would have been compelled to execute, in consequence of his

\* Mozart alluded, probably, to the orchestra at Dresden, whence he had just come.



title. He used, therefore, to say, when speaking of his salary:

"It is far too much for what I do, but far too little for what I am capable of doing!"

### ROYAL ITALIAN OPERA.

On Saturday, *Rigoletto* was given instead of *I Puritani*, which was to have been given instead of *Les Huguenots*, postponed for reasons not stated. *Rigoletto* was, no doubt, as agreeable to the subscribers as *I Puritani*, and certainly more agreeable to Sig. Ronconi, whose *Rigoletto* is one of his most splendid, and whose Riccardo is one of his least effective, performances.

*Don Giovanni* was repeated on Tuesday, for the fourth time, with Mad. Viardot as Donna Anna, a part which she has already played at the Royal Italian Opera. The general performance of Mozart's *chef-d'œuvre* was not by any means first-rate, and is certainly not entitled to a white chalk in the calendar.

*Lucrezia Borgia*, on Thursday, with the second act of *Il Barbiere*, attracted an immense audience. It was announced as Mad. Grisi's last appearance in her most famous part, and during the week there was a great rush to secure places. On Wednesday, we hear, as much as three guineas was offered for a stall, and not a single seat in any part of the house could be obtained. Mad. Grisi had entirely recovered from the indisposition which prevented her appearing on Thursday in last week, and was as magnificent as ever in *Lucrezia*.

### ROYAL OPERA, DRURY LANE.

*Il Seraglio* was performed for the fourth time on Wednesday. Mozart's charming opera appears to grow nightly into favour with the audiences of Drury Lane. This is not to be wondered at. The general execution improves with each repetition, and the singers, as they become more intimately acquainted with their parts, appear to much greater advantage.

*Sonnambula* and *Lucrezia Borgia* still hold their places in the bills, and still continue to attract.

Last night the *Huguenots* was given for the first time, and in the German language. The cast was as follows:—Queen Marguerite, Mad. Rudersdorff; Valentino, Mad. Caradori; Urban, Mad. Janda (a contralto of much reputation from Prague); St. Bris, Sig. Gregorio; Nevers, Herr Pasqué; Raoul, Herr Reichardt, and Marcel, Herr Formes. We must defer particulars until next week.

### DRAMATIC.

ST. JAMES'S THEATRE—OPERA LYRIQUE.—What a pity it was that this company did not start with something better than M. Adam's opera! Their success would not have been for an instant doubtful. This was evident from the enthusiasm displayed on Wednesday last by the production of Donizetti's charming *opéra comique*, *La Fille du Régiment*. We have seldom seen an audience so delighted. Mad. Marie Cabel achieved a perfect triumph, and well deserved it, and was literally covered with bouquets. It would be useless to be critical when our satisfaction is so complete; suffice it, therefore, that Mad. Marie Cabel is as charming and spirited a Marie as can possibly be imagined, and that the part suits her to perfection. She looks it and plays it equally well. She was encored in all her songs, and recalled after each act. A more decided success we never witnessed. The part of Sulpice was exceedingly well played by M. Grignan, and M. Carré displayed much tact in that of Tonio. The Marquise and Duchesse were also well filled by Mad. and Madlle. Vade. Her Majesty and Prince Albert were present. The house was crowded in every part. A word must be suffice to say the *Le Roi des Halles*, another three-act opera of M. Adolphe Adam, was played on Saturday night, with Madlle. Girard as the heroine, to empty benches. The music made no impression, and the opera is not likely to be repeated.

STRAND THEATRE.—What do your *laudatores temporis acti*, who complain of the fall of the drama and the decline of public taste, say to

the ancestral wisdom that produced and fostered into popularity such a play as *The Soldier's Daughter*? Tradition, to be sure, tells us that the piece owed its original success to the inimitable Mrs. Jordan, and it is certain that the *prestige* of time alone keeps the comedy on the stage. Miss Fitzpatrick possesses all that youth, aided by a graceful exterior and becoming toilet, can do to impart interest to the vivacity of the Widow Chcerly. Her bursts of merriment, however, as we observed last week, are somewhat too frequent. Her performance of Mrs. Stillington in the *Morning Call*, which followed, was full of point and pungency, although here, too, a little more deliberation and repose of manner would have been desirable. Mr. Belford made an excellent Sir Edward Ardent.

SADLER'S WELLS.—Mr. Davenport and Miss Fanny Vining have this week concluded a successful engagement. The Islingtonians have also been much amused with the quaint fun and grotesque humour of Mr. R. W. Pelham, whose *nigger-isms* should be seen to be properly appreciated. Mr. Wright, who is engaged for one week, commencing on Monday, will terminate the summer season.

### FOREIGN.

PARIS.—(From our own Correspondent.)—At the Grand Opéra, Mdle. Sophie Cruvelli has been playing in *La Vestale* and *Les Huguenots*, since I last wrote to you. As usual, she was immensely applauded. It is stated by *La France Musicale*, I know not on what authority, that Mdle. Cruvelli leaves again for London on the 1st of July. After a tour in England she will return by the 1st of October, and immediately begin studying her part in the new grand five-act opera of MM. Scribe and Verdi. It is not yet decided whether the Grand Opéra is to be shut or kept open during the months of July and August. The rehearsals of M. Gounod's *Nonne Sanglante* are, however, being pursued with great activity, in order, if possible, to avoid the necessity of closing the theatre. M. Roger, the tenor, has cancelled his engagement. He is now in Germany. Mad. Tedesco, too, seems likely to leave us. Her engagement expires on the 25th of this month, and has not yet been renewed. Report says that the lady has had the most fabulous offers, for next season, from the management of the Opera House at St. Petersburg. "There is many a slip 'twixt the cup and the lip." The programme of the Opéra Comique is still the same, and will, in all probability, remain so for a lengthened period—*L'Etoile du Nord* and *La Fiancée du Diable*, forming the attraction on alternate nights. Rehearsals are going on, however, for the new opera of the Prince de la Moscowa, as well for that of M. Duprato.—The *troupe* of the Théâtre-Lyrique being in London, M. Sévêste has taken advantage of the theatre being closed to introduce some decided improvements.

M. Plouvier's new piece, *Un Songe d'une Nuit d'Hiver*, has been very successful at the Théâtre-Français. It was exceedingly well played by Mdles. Auguste Brohan, Favart, MM. Maillart, and Got. M. J. Offenbach has composed the incidental music for it.—A short time since, as Mdle. Rachel was about to go on the stage as Adrienne Lecouvreur, she received some alarming intelligence concerning her sister Rebecca, who is now at Eaux-Bonnes, in consequence of which the great *tragédienne* immediately set out for that place with her mother and Mdle. Lia Félix. Another play was, of course, substituted.—The stock of novelties at the Variétés seems inexhaustible. Since my last, we have had three new pieces there: *O, le Meilleur des Pères*, by MM. Decourcelles and Adenis, *Panadrier et Dromadara en Orient*, by M. J. Moineaux, and *L'Ondine et le Pêcheur*, by M. de Lussan; all of which were favourably received.—At the Porte-Saint-Martin, M. Paul Meurice's drama of *Schamyl* is in active rehearsal.

I am sorry to inform you that M. Georges Bousquet has succumbed to a long and painful illness. He was well known as the author of *Tabain*, and had a new three-act opera ready for the Théâtre-Lyrique at the moment of his decease. He was the musical critic for the French paper, called *L'Illustration*, and at one time *chef-d'orchestre* at the Italiens. M. Bousquet was buried on Saturday, at Saint-Vincent-de-Paul. In the musical part of the funeral ceremony the orchestra was conducted by M. Tilmant, and the chorus was under the direction of M. Batiste. MM. Lefébure-Wély and Cavallo officiated at the organ.

VIENNA.—(From our own Correspondent.)—At the Imperial Opera-house, Donizetti's opera, *Don Pasquale*, has been repeated, having been given for the first time this season on the occasion of Herr Scaless's benefit. It was creditably supported by Herren Debassini, Scaless, Naudin, and Mad. Medori. Donizetti composed this work expressly for the Italian opera in Paris, where it was first produced, on the 3rd of January, 1843, with Signors Mario, Tamburini, Lablache, and Mad. Grisi. It was played for the first time here on the 14th of May of the same year, with Signors Salvi, Rovere, Ronconi, and Mad. Tadolini; and, since that time, has always been a great favourite with the public. A ballet, *Das Goldene Pferd*, (The Golden Horse) has been produced for the first time, but is not likely to become popular, being a dull affair, and owing the little success it did achieve to the dancing of Meadames Maywood, Levasseur, Lanner, and Herren Borri and Croce. M. Meyerbeer's new opera *L'Étoile du Nord*, or, as we here call it, *Der Nordstern*, will shortly be brought out with great magnificence. The composer will himself direct the rehearsals and the first few representations. Fräulein Geisthardt and Herr Campe, both from Breslau, are engaged.

There has been nothing in the way of concerts, since I last wrote. Mad. Jenny Lind Goldschmidt and her husband have gone to the baths of Ischl, where they think of passing the summer. The "Nightingale" has again determined to retire from public life—for some time, at least. Herr Leopold von Meyer has received a brilliant offer from America: 60,000 dollars for one year, exclusive of travelling and all other expenses. For this, he is required to play only two pieces a night.

BERLIN.—(From our own Correspondent.)—Fräulein Ney has appeared as Donna Anna in *Don Juan*. She was very successful, and much applauded, both for her singing and acting. Mad. Böttcher was Elvira; Mad. Herrenburger, Zerline; Herr Krause, Leporello; and Herr Salomon, Don Juan. Two days subsequently, Fräulein Ney was again warmly welcomed by the public. On this occasion she sustained the principal part in *Die Vestalin*. Herr Taubert composed an overture for the festival held in Kroll's establishment, to celebrate the Silver Wedding of his Royal Highness the Prince of Prussia. It was well executed by Kroll's orchestra, under the direction of the composer. Their Royal Highnesses the Prince and Princess of Prussia, the Princess Bertha, and the Princes Friedrich Wilhelm and Adalbert were present. They were enthusiastically cheered, the excitement in a great degree being doubtless caused by the present state of feeling as to political events.—M. Meyerbeer has returned, after a long absence in Paris.

MILAN, June 17.—(From our own Correspondent.)—Since my last, we have had no operatic novelties. Nevertheless the theatres have not been inactive, or rather the *impresarii*, as we now have no less than three dramatic companies (two Italian and one French), a circus, and several other species of minor entertainments, exerting themselves energetically, during this their harvest time, when the opera is silent. But since these performances have nothing exactly to do with music, I shall not give you a detailed account of them. The theatre Santa-Radegonda has been taken by a company of artists, and will be re-opened in the coming week. The *New Figaro* of Ricci will be the first opera produced. This composer has been engaged by the new directors of the royal theatres in this city, to write an *opera buffa*, to be represented in the ensuing spring. The Carcano, which is at present occupied by the equestrian company, will be re-opened in a short time with a series of operas. The first will be Verdi's *Macbeth*; the second, it is expected, a new opera by Rieschi.

IBID.—Another correspondent writes:—"Nothing new at the Canobbiana, with the exception of a concert for the benefit of the *Pio Istituto Teatrale*, a fund for decayed musicians, at which Signors Boghetti and Heller, and Sig. Maynig, sang several pieces.—It is said that the Carcano will shortly re-open.—The blind children of both sexes of San Marco executed several pieces of sacred music with extraordinary precision last week; the exhibition was highly interesting, as both the singers and instrumentalists were blind. The music was led by Signor

Bianchi, and it certainly was a most curious and affecting sight to witness the performance of these poor children."

VENICE.—(From our own Correspondent.)—At the Teatro Gallo San-Benedetto, *Hamlet*, the new opera of A. Zanardini has been tolerably well received; there were several calls for the "Maestro," who has shown himself possessed of some talent, in the double capacity of poet and composer, having also written the *libretto*. The opera was interpreted by the *prime donne* Morselli and Spezia, the tenor Landi, and Coletti.—At the Teatro San-Samuele, the *Domino Nero* of Lauro Rossi has been represented for the first time in this city, and pleased immensely. The characters were sustained by the *prima donna*, Lorenzetti; the tenor, Dei; the bass, Rigo; and the *buffo*, Penso. The "honours" were for the *prima donna*, although the other artists were also deservedly applauded.

TRIESTE.—(From our own Correspondent.)—At the Teatro Mauroner, the first representation of Verdi's *Ernani* took place on the 9th current: Elvira, Campana-Casili; Ernani, Ferdinando Banti; Carlo V., D'Ettore; Silva, Nerini. The execution on the first evening was not satisfactory, principally on account of the indisposition of the tenor. On the second performance, there was a decided improvement, and the artists were applauded and recalled. *Poliuto* is fixed for the third opera.—At the Teatro Grande, the blind performer on the mandoline, Giovanni Vailati, from Crema, has given a series of concerts in this theatre, in which he has created a *furor*. He played two pieces upon themes from Bellini, arranged by Sig. Rota, one of which was played upon one string. He also gave the *fantasia* on *Norma*, which obtained for him several recalls to the proscenium. It is reported that he intends to make an artistical tour in Germany.

MARSEILLES.—The opera company have presented their director with a gold and silver crown, and a scarf of white silk, fringed with gold, bearing the following inscription:—*L'Orchestre du grand Théâtre de Marseille à son Chef*. Mad. Charton, our charming and intelligent *prima donna*, leaves immediately for Rio Janeiro. She receives one hundred thousand francs for ten months, with a house in town, and a villa in the country.

PADUA.—The season of the annual fair in this city was opened on the 11th current with the *Medea* of Pacini, interpreted by Signora Alaimo and Mr. Charles Braham, Signori Guicciardi, Sotovia, and Tefaldi. The execution, wholly considered, was not quite so good on the first evening as was anticipated. The first "honours" were for the barytone Guicciardi, and the tenor Charles Braham, both of whom were applauded and re-called. On the following evening a great improvement was manifested by the other artists, and the applause became general. The ballet *La Figlia del Bandito* was favourably received, but was found rather tedious on account of its length.

FLORENCE.—On the 8th instant, a new *opera seria*, entitled *Rogiero*, by a young composer of the name of Cosentino, was produced at the Teatro Alfieri. The success was doubtful on the first night of performance, but on the second and subsequent nights, the execution being much more perfect, the applause predominated, and the young *maestro* was recalled several times. There seems to be very little novelty in the melodies, but they are well arranged and pleasing. The instrumentation is also said to be satisfactory.

ROME.—Both the Valle and the Metastasio have been obliged to close for want of a public. All the theatres are in a miserable condition, and it is expected that others will imitate the example of the two above-mentioned.

NAPLES.—In spite of the success of the new opera, *Elena di Tolosa*, at the Reali, and that of Mercadante's *Gli Orsini e i Curjazi* at the Teatro Nuovo, both houses are rapidly falling off, and, as speculations, are likely to be ruinous to the respective managers. We may mention that the unfortunate Villani has somewhat recovered from his cold, and is now, to a certain extent, endured by the public.

GENOA.—The Carlo Felice is crowded nightly to hear Verdi's *Il Trovatore*, and the applause is divided between the composer and the artistes, Signore Penco and Biscottini Florio, Signor Carrion, Angiolini and Della Santa. The execution of the opera is said to be perfect.

**RAVENNA.**—At the Teatro Comunale, *Lucrezia Borgia*, with the *prima donna*, Marcellina Lotti; the tenor, Pardini; and the barytone, Benicet, was received with little favour on the first evening; but, on the second and third representations, the artists evidently gained ground in the estimation of the audience, and the applause became general. On the evening of the 8th current, *Ernani* was given, for the benefit of Signora Lotti, with brilliant success.

**MODENA.**—The second opera has been *Il Barbiere*, with Signora Brambilla, and Signors Galvani, Corsi, Scheggi, and Didot. The opera was enthusiastically received, and the artists met with the warmest approbation of the public.

**CREMONA.**—A new Requiem, composed by Ruggero Manna, was sung on the occasion of the funeral of the Count Carlo Crotti. This work has been highly eulogized. The new opera, *Bianca d'Avenello*, by Cesare Gallieri, continues to hold the favour of the public. The composer is a pupil of Professor Mazzucato.

**NEVERE.**—M. and Mad. Meillet (from the Théâtre Lyrique) have been well received in *Bonsair Voisin* and *Luc et Lucette*. They will shortly proceed to Vichy.

**LEGHORN.**—Verdi's *Luiza Miller* has been very successful, the principal parts being played by Signora Molinari, and Signors Setoff and Amodio, who are nightly received with high favour, more particularly the baritone Amodio, who is always encoired in the air, "Andrem raminghi e poveri."

**BOLOGNA.**—The theatre will open for a few nights with the company now at Reggio, consisting of Signora Boccebadati, and Signors Bocardé and Fiore. *Il Trovatore* is announced.

**STUTTGART.**—Fräulein Garrigues has appeared as Reda, Romeo, Lucrezia Borgia, and Donna Anna. On the whole, she was tolerably successful, although her performance of Lucrezia Borgia was anything but great. M. Adolphe Adam's *Giralda* is in rehearsal.

**WEIMAR.**—Robert der Teufel has been given in a very effective manner, with Herr Liebert as Robert, and Mad. von Milde as Isabella. Herr Koch, from Posen, appeared as Bertram.

**HANOVER.**—Lortzing's *Undine* has been repeated. There is a report current that Fräulein Sophie Förster intends leaving the concert-room for the purpose of devoting herself altogether to dramatic music. She has been offered some highly advantageous engagements.

**LEIPZIG.**—Herr Mitterwurzer, from the Theatre Royal, Dresden, has concluded his short engagement. The impression he produced was a favourable one. Mad. Shreiber-Kirchberger, also, has been tolerably successful. Steger, from the Imperial Opera House, Vienna, appeared on the 13th inst., as Edgardo, in Donizetti's *Lucia di Lammermoor*. The critics speak in high terms of his voice, but are far from satisfied with his method.

**HOMBURG.**—M. Vieuxtemps gave a concert, in which he was greatly applauded, previous to leaving for the festival at Aix-la-Chapelle.

**DRESDEN.**—Fräulein La Grua has appeared as Fidelio. Herr Tiehatscheck is expected back very shortly.

**SITTEN.**—The second grand Swiss *Musikfest* will be held here. Herr Wagner will direct the general music, and Herr Mettiffessel, director in Bern, the oratorios.

**HALLE.**—The *Liedertafel* performed *Das Weltgericht*, on the 17th inst., for the benefit of the late Frederick Schneider's family.

**NEW YORK.**—(From our own Correspondent, June 12th.)—New York is full of life and bustle. The greatest excitement prevails here in consequence of the Grand Musical Congress, announced to be held at the Crystal Palace, on Thursday next, the 15th instant. The reason stated by the directors in their prospectus for the holding this monster festival is—

"That there never having been at any period so many talented musical artists assembled at once in America, this seems to be the most propitious occasion for putting in execution the great design of uniting in one gigantic *ensemble* the *élite* of the instrumental celebrities of Europe with those of America, in addition to the great choral societies of the several large cities of the United States."

To preside over so vast a body it need hardly be said that no individual was better fitted than M. Jullien, who has all his life been accustomed to direct great masses. Accordingly, M. Jullien was selected as director of the music. "M. Jullien," says the prospectus—

"To whom the French Government assigned the task of directing the first grand *Congrès Musical*, given at the gardens of the Tuilleries in Paris, on the 1st of May, 1837, and whose renown and ability in the direction of great musical masses stands unrivalled in England, and in

fact throughout Europe, having been prevailed upon to delay his departure for London and Paris—with that of the eminent solo performers comprised in his orchestra—the directors have been fortunate enough to avail themselves of his valuable co-operation in the direction of this vast Musical Réunion."

The undertaking has been met with readiness and enthusiasm from all quarters, and there is little doubt that the performance will be the most extraordinary that ever occurred in this country. An orchestra has been erected capable of holding upwards of fifteen hundred performers, among whom are already engaged :—

The Germania Society, the Philharmonic Society of Philadelphia, Dodworth's full band, the United States military band, the Italian Opera orchestra, M. Jullien's full concert orchestra, and many orchestral artists and amateurs from Boston, Philadelphia, Baltimore, Cincinnati, New Orleans, and New York; also the following choral societies—The Harmonic Society and the Normal Musical Institute, under the direction of Messrs. Mason, Bradbury, and Boot, of New York; delegations from the Handel and Haydn Society, the Musical Education Society, and the Mendelssohn Society, of Boston; the Musical choir, of Hartford; the Bridgeport Musical Society, of Bridgeport, Conn.; the Choral Societies, Germania Männerchor Glee Club, Eintracht Glee Club, Young Männerchor Glee Club, Academy Glee Club, Liedertafel Glee Club, Sängerbund Glee Club, and Arbeiter Bund Glee Club, of Philadelphia; the Harmonic Society and Sängerbund Glee Club, of Baltimore; the Italian Opera Chorus, of New York; also, members of the several church choirs of New York, Philadelphia, Boston, Brooklyn, Newark, Elizabethtown, New Brunswick, Trenton, Albany, Buffalo, Rochester, Syracuse, Providence, Hartford, New Haven, Bridgeport, &c. The principal artists already engaged include M. Drouet, Paul Julien, Mad. Wallace, Mad. Wallace Bouchelle, Miss Maria S. Brainard, Mdle. Henriette Behrend, Miss E. Hawley, Miss C. Mallory, Mr. John Camenz, Sig. Pasquale Bondinella, Mr. Allan Dodworth, Herr König, M. Lavigne, Mr. John A. Kyle, M. Wulle, M. Colinet, Mr. Holt, Mr. Aptommas, M. Siede, M. Duhem, Mr. Samuel Hughes, Herr Sonnenberg, Herr Frederick Mollenhauer, M. De Prinz, Herr Stenebruggen, Herr Lutgen. The leaders comprise Mr. H. Hill, Herr Kreutzer, Herr E. Mollenhauer, and Mr. G. F. Bristow. The conductors are—Herr Bergmann, M. Meignen, Mr. H. B. Dodworth, Mr. W. L. Bloomfield, and Mr. W. Vincent Wallace.

The programme will be selected from the sacred and classical *chefs-d'œuvre* of the great masters, and will include selections from—

Handel's *Messiah*, Haydn's *Creation*, Mozart's *Requiem*, Mendelssohn's *Midsummer Night's Dream*, Sebastian Bach's *Crucifixion*, Beethoven's *Ruins of Athens*, Spohr's *Last Judgment*, Beethoven's *Choral Symphony*, Rossini's *Stabat Mater*, Felicien David's *Desert*, Mendelssohn's Fugue in E minor, Meyerbeer's operas, *Le Prophète* and *Les Huguenots*, Rossini's *Guillaume Tell* and *Mose in Egitto*, Wagner's *Tannhauser*, Hector Berlioz's *Romeo e Juliette*; and, for the first time in America, Meyerbeer's incidental music to the tragedy of *Struensee*. For this occasion, the American composers, Mr. Wm. H. Fry and Mr. G. F. Bristow, will contribute some of their latest works; and M. Jullien has composed, as companion to *The American Quadrille*, a grand descriptive piece, entitled *The Firemen's Quadrille*.

The programme betrays the influence of M. Jullien in every particular. Should the packet sail in time, I will send you an account of the festival on Friday or Saturday. The departure of Jullien is looked forward to here with feelings of deep regret. No artist who has visited America ever made himself more popular.

THE MISSES MC. ALPINE'S Concert took place at the Hanover Square Rooms on Tuesday evening, the 6th instant, under distinguished patronage. The two sisters were aided in the vocal department by Mad. Amedei, Madlle Hermann, Miss Rebecca Isaacs, Mr. Sims Reeves, Mr. Allen Irving, and Mr. Charles Cotton. Madlle Coulon (piano), Mr. F. Chatterton (harp), Herr Deichman (violin), Signor Piatti (violoncello), and Mr. G. Case (concertina). The Misses McAlpine are intelligent vocalists, and sing together with very pleasing effect. They have both agreeable voices, and are making rapid progress in their profession. The concert was well attended, and afforded entire gratification to the audience.



**WILLIS'S ROOMS.**—On Wednesday evening Mdle. Siona Lévy received her friends at the above rooms, and gave her first *Séance Littéraire et Musicale*. We have heard much of the talent of Mdle. Lévy, and the *spirituel* Jules Janin had considerably pre-disposed us in her favour. In Paris she enjoys a very high reputation, and her success we consider to have been well merited in every respect. We have heard Mdle. Lévy compared to Mdle. Rachel, but we cannot conceive how such a comparison can stand for an instant, the two styles are so entirely different. Mdle. Rachel is essentially dramatic, her effects are produced by the impressiveness of her diction, the energy of her action, and the calm dignity of her deportment. Mdle. Lévy, on the contrary, although not wanting in energy or passion, appeals more to our softer feelings. She does not attempt to harrow the soul by the wildness of her action, or excite terror in our minds by developing to the utmost, or it may be, in the poetical sense, exaggerating the creations of the author; she rather exposes his intentions, jots down the salient passages and gives just sufficient relief to the more vigorous portions to draw due attention to their beauties. Mdle. Lévy is young and is possessed of handsome and most intelligent features. She has great command of physiognomy, her speaking is pure and often elegant, her pronunciation perfection itself. Every word falls distinctly on the ear, and she possesses a *contralto* voice, full, melodious, rich in quality, and sonorous in tone. Her declamation is simple and unaffected.

Among the pieces recited by Mdle. Lévy were *Le songe d'Athalie*, by Racine; *Marie Stuart devant Elisabeth*, an extract from Lebrun's adaptation of Schiller's tragedy of *Marie Stuart*; and a scene from Molière's comedy of the *Misanthrope*, in which Mdle. Lévy spoke the two parts of *Célimène* and *Arsinoë*. Of the three pieces we preferred the first, as combining, in the happiest manner, the principal characteristics of the talent of Mdle. Lévy. The introductory description was given in a clear and even voice, and not one word was lost; but when she entered into the dream itself, beginning "C'était pendant l'horreur d'une profonde nuit," she created a great sensation by the impressiveness of her delivery, and the reality which she threw into the different phases of the picture as she described them, the effect being considerably heightened by the play of her features, which were always natural, even in the most deep emotion. In the extract from *Marie Stuart* she was in turns calm, dignified, sarcastic and supplicating, and presented an admirable portrait of the unfortunate prisoner of Elizabeth. In Molière's scene the task was perhaps a more difficult one for Mdle. Lévy, who had two parts to play of such opposite character, but she acquitted herself most admirably. Mdle. Lévy was warmly applauded by a select audience who seemed to fully appreciate her talent. We trust that the laurels she has earned at this her first *séance* will be but the earnest of further success in London.

Mdle. Lévy was assisted by Messrs. Ernst, Terschak and Blumenthal. M. Ernst played a sonata of Beethoven's for piano and violin with Mr. Blumenthal, with the energy, precision and expression for which he is highly distinguished; he also gave his Hungarian airs, which were, as usual, enthusiastically applauded. Mr. Blumenthal played an elegant *Morceau de Salon* of his own composition, which was also well received. Herr A. Terschak gave two solos on the flute. This was his first appearance in England, and he appeared to be a thorough master of the instrument. His tone is good, and his execution remarkable.

**ST. MARTIN'S HALL.**—The recent performance of *Elijah* (on Wednesday, the 14th inst.) brought Mr. Hullah's season of cheap concerts to a close. The performance of Mendelssohn's *chef-d'œuvre*, on the whole, was one of the best ever achieved by the Upper Singing School under Mr. Hullah's direction. The solo singers were Mesdames Enderssohn, Mrs. Weiss, Misses Dolby and Freeman, Messrs. Locket, Montem Smith, H. Buckland, and Weiss. The season has been one of great prosperity, and the cheap oratorios have been more successful than was anticipated. Mr. Hullah deserves unqualified praise for the spirit and discretion which have characterised his management throughout. If he increases his band, and progresses as he has begun, St. Martin's Hall will make his fortune. Such a result will be gratifying to others no less than to Mr. Hullah, since it will have been the reward of industry and talent well directed.

**HARMONIC UNION.**—The members of this society gave their services on Wednesday evening, the 14th inst., in aid of the funds of the German Hospital, an institution which merits support so well that we regret the result was not more satisfactory. There was a very thin audience; and this was hardly to be wondered at, since a new work by an unknown composer, sustained by anything but a "gorgeous company" of singers, composed the entertainment. The oratorio of Herr Naumann, entitled *Christ, the Messenger of Peace*, is a long but by no means a great composition. The book is ill compiled, and nothing whatever is made out of the subject. The music is, for the great part, tame and monotonous, although well written, and instrumented with skill. Herr Emile Naumann is a young man, son of the Naumann, we believe, who in his day enjoyed a considerable reputation in Germany as a composer. We shall not, however, do Herr Emile the injustice to criticise his oratorio, after so very inefficient a performance. Two pieces were encored—a *soprano* air, "Fear not," and a *contralto* solo, "But God raised him up"—the first sung extremely well by Miss Stabbach, the last indifferently well by Mad. Vestvali. The other singers were Mad. Caradori, Herr Gregorio, Messrs. Kingsbury and Hamilton Braham. The chorus and orchestra were both unequal to their tasks. Herr Emile Naumann conducted, and was recalled upon the platform, at the end of the oratorio, by the few who remained to hear the last chorus, "Rise, shine forth;" but the majority of the audience had risen, and gone forth, long before.

SIGNOR GIULIO REGONDI gave his Annual Morning Concert on Thursday last, at the Queen's Concert Rooms, Hanover-square. The entertainment was much superior to the generality of benefit concerts, and the selection was such as to gratify the most exacting of musical amateurs. Signor Regondi has now brought his execution on the concertina to such perfection that it is probably impossible to go beyond him. He has attained such wonderful dexterity, his command over his instrument is so great, that it seems a mere plaything in his hands. But herein does not lie his greatest merit, since other players, with sufficient care and practice, might hope to arrive at similar mechanical excellence. That which raises Signor Regondi above other performers, is the sentiment and expression by which he assimilates his instrument to the human voice, and sings in a manner to rival the effects obtained by the greatest singers. The *cantabile* passages remind us, by their breadth of tone and deep feeling, of Rubini, or Paganini, or Ernst, in similar passages on the violin. We are glad, moreover, to find that Signor Regondi is now attempting to introduce the instrument, which may be called his own, into the orchestra, and he has been particularly fortunate in meeting with a profound musician, and a man of genius, like Herr Molique, to write for him. Although in Herr Molique's concerto in G, which was composed expressly for this occasion, and produced for the first time on Thursday, the concertina plays the first part, yet we consider that this trial proved the possibility of its being used with effect as an orchestral instrument. Herr Molique's concerto is a delightful composition, overflowing with genuine melody, and developing all the resources of the concertina. The *cantabile* is a perfect gem; the *allegro* sparkling and lively, with a motive which immediately catches the ear. The execution of this new and difficult work surpassed all that we had previously heard by Signor Regondi; the applause was universal, and equally due to the composer and executant. A unanimous encore was the consequence. The quick movement was repeated. A *duetto concertante*, on airs from *Der Freischütz*, was exceedingly well executed by Herr Oberthür and Signor Regondi. Mendelssohn's Symphony in C minor (No. 1), a very interesting work, though seldom introduced, was played with great precision by the London Orchestra, conducted by Mr. Frank Mori, with his accustomed tact. Instead of the *intermezzo* from the *Otello*, which Mendelssohn abridged and scored for his symphony, twenty years ago, when it was first given by the Philharmonic Society, under his direction, the original *scherzo* was restored by Mr. Mori—for which he merits acknowledgment. Mr. Aguilar's MS. overture was played by the band, and received with much applause; and Weber's *Oberon* in the bargain. Miss Dolby

obtained her usual success in Mozart's *aria*, "Addio," and Madame Taccani Tasca proved herself a perfect musician in the *cavatina* from *Lucia*. Madame and Signor F. Lablache sang "Dunque io son," from the *Barbiere*, with excellent taste; and Madame and Signor Ferrari were well received in Nicolai's duet, "O, thou beloved one." We must not omit to mention Madame de Fauché's clever performance of Mozart's concerto in D minor, for the pianoforte. A duetto concertante, on the Pilgrims' Chorus, from *I Lombardi*, by two Neapolitans, Signori Li Calsi and Montano, was well executed and applauded, as was Signor Marras in some air of his own composition. The room was crowded in every part.

#### TO CORRESPONDENTS.

**ORGANISTS' SALARIES.**—We cannot make room for the letters of "M. M.," "DEPUTY ORGANIST," "FAIR PLAY," and "GREGORIAN." We find it necessary to repeat that no further letters on this subject can be inserted without the names of the writers; and that no letter on any subject whatever will be accepted, unless accompanied by name and address.

**AN ENGLISH PROFESSOR.**—The letter on Modern German Music, Recollections and Criticisms, is personal. Moreover, in any case, it would be much too long for our columns. The paper about Mdlle. CRUVELLI is equally objectionable, and for the same reasons.

**CORNO INGLESE.**—M. VIVIER has been in London for some time. He performed yesterday, at the concert of Mr. BENEDICT. The second and third questions we regret our inability to answer.

**A POOR FIDDLER.**—Our correspondent has guessed correctly. All the artists, vocal and instrumental, gave their services gratuitously. The system is ruinous to the profession.

### THE MUSICAL WORLD.

LONDON, SATURDAY, JUNE 24TH, 1854.

NOT many of our readers are perhaps aware of the existence of the Rheinische Musik-Schule, in Cologne, an institution which, nevertheless, we think, deserves at least to be better known than it is.

In advancing the interests of a foreign establishment, we have no desire to uphold it as a rival to the Royal Academy of Music, but write in the hope that it may some day be our lot to chronicle the foundation of something of the kind at home. At a time when nearly all England is occupied either in the study of music as an art, or its pursuit as a recreation, it is a notorious fact that the majority of musicians in this country are foreigners. Why should this be? Are we not as capable of producing good musicians as other nations? We have had great poets, painters, and sculptors, why not great musicians? The truth is, that in England the expense of obtaining a thorough course of musical instruction is so large, that the greater number of those who devote themselves to the art must necessarily dispense with their instructors when they are but half educated, and are, consequently, not fairly entitled to call themselves professors. The institution of a few such schools as that of Cologne would go far to make things better, and the musical community at large would be greatly benefited. It would provide employment for a large number of professors; and, in the course of time, it is not unreasonable to hope, the public would be content to listen to the performances of their own countrymen, and would not have to pay such enormous sums for the transport of foreigners from every corner of Europe.

The Rheinische Musik-Schule was founded in 1850, and is under the able and intelligent direction of Herr Ferdinand Hiller. Its object is to provide musical students, of both

sexes, with a thorough education in every branch of the art, under the superintendence of the best masters, and at as unprecedentedly small cost. The course of instruction is thus divided among the following professors:—*Practical Composition, Analysis of Classical Works, Instrumentation*, etc.—Herr Ferdinand Hiller (Director). *Organ*—F. Weber (Sub-director), the well-known conductor of the Kölner Männergesangverein. *Pianoforte*—Herren E. Franck, F. Breunung, and A. Ergman. Herr Franck is one of the best pianists in Germany, and, as well as Herr Breunung, a disciple of Mendelssohn. *Violin*—Herren F. Hartmann and M. Pixis. The former of these is highly esteemed for his skill as a quartett player. The latter is one of the noted family of artists who bear the name of Pixis. *Harmony and Counterpoint*—Herr F. Derckum. *Singing*—Herren C. Reinthaler and E. Kock. The former, besides his talents as a professor, is a composer of reputation. *Declamation and Literature*—Herr R. Benedix, the well-known dramatic author.

Instruction is also given on all kinds of wind instruments; and the institution possesses an organ, as well as an extensive library. The pupils have constant opportunities of taking part in concerted music, besides playing at sight, and from score. In addition to the instruction they obtain, they are allowed an *entrée* to the weekly meetings of several musical societies in the town, for the practice both of vocal and instrumental music, in whose performances and practice meetings they are at liberty to take a part, when sufficiently advanced. To all the concerts given in Cologne they are also accorded the privilege of a free admission.

Pupils are received in April and October in each year, and the yearly charge made for each is £13. It seems incredible that the institution can maintain itself at so small a charge; but the mystery is solved, when we are informed that its chief support is derived from the liberal contributions of the burghers of Cologne, who, with good reason, look upon music as essential to the well-being of the state. Lodgings for the pupils are provided by the directors in the houses of respectable families, with a guarantee that the yearly expenditure of each need not exceed £50, or, at the most, £60. Living is remarkably cheap in Cologne, and a closer acquaintance with it proves it to be not near such a "stinking" place as the poets, and especially Coleridge, have represented it.

We have been favoured with a prospectus of the Rheinische Musik-Schule, and have good authority for stating that the directors carry out the task they have undertaken with the utmost zeal and efficiency. *Floreat Colonia!*

**MR. LAKE'S ORATORIO, "DANIEL."**—This oratorio, recorded in this Journal as produced with great success at Exeter Hall, May, 1853, was performed, under the composer's direction, on the 15th ult., at St. Martin's Hall, with a powerful cast, consisting of Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Champion, Mr. Weiss, and Herr Formes. The oratorio, a rather short one, forming only one part of the concert, was again successful, and the *March*, with the subsequent chorus, "Hail, Darius," obstinately redemanded. Rossini's *Stabat Mater* formed Part I. The band was excellent. Mr. Lake conducted.

**MADAME OURY**, the renowned pianiste, will give a *Matinée Musicale* on Monday, the 10th proximo, at Lady Vassal Webster's residence, at Hampton. Gardoni and Louisa Pyne are announced to sing, and the fair *bénéficiaires* will play several solos, including her new fantasia on *Nigolotto*. The morning will be further enlivened by the performance of M. Oury's celebrated German band, which will arrive from Brighton expressly for the occasion.



## SOPHIE CRUVELLI IN "ROBERT LE DIABLE"

(From a Correspondent.)

(Translation.)

Paris, June 22.

I HAVE just time to send you, according to promise, a few hurried lines about the revival of *Robert le Diable*, which took place last night, with great splendour and completeness, at the Grand Opéra, in presence of a brilliant and overflowing audience. A new triumph was achieved by this the first *chef-d'œuvre* of M. Meyerbeer—a *chef-d'œuvre* which laid the foundation of his celebrity in France, and I may add, indeed, in Europe.

The great "fact" of the evening, however, was the first appearance of Mdlle. Sophie Cruvelli in the interesting character of Alice, which she acted and sang to perfection. She was the very *beau idéal* of the part. Her first romance, "Va, dit-elle," in which Alice recounts to Robert the last bequest of his mother, sung with exquisite feeling and purity of intonation, established her success. The scene with Bertram and the demons in the cavern was superb. The lovely *soprano* voice of the young lady came out as pure and fresh as a nightingale's, in the reiterated exclamation, "Robert!—Robert!"—when Alice is seeking for her foster brother among the gloomy haunts of the spirits. She gave the beautiful air, "Quand je quittais la Normandie," with a simplicity and unaffected charm which I have never heard surpassed. This created a "furor," which was renewed after the duet with Bertram, and the unaccompanied trio with Robert and the same. In the latter, the C in alt, for the *soprano* voice, with which it terminates, was taken by Mdlle. Cruvelli with the fullness and resonance of a bell; it vibrated through the house (I can find no better expression), and was sustained with undiminished effect—"until the echoes of its melody had died away in silence," as one of our poets says somewhere about somebody. The acting of Mdlle. Sophie, at the approach of Bertram, was extremely natural and impressive. The fear of the timid peasant girl was conveyed with fine reality; and her rush to the cross for protection, when Bertram menaces her, was a dramatic point of picturesque and genuine beauty. Nothing could excel the ease and graceful composure of the attitude, which at the same time expressed, with striking power, the terror of Alice and the whole significance of the situation—so startling and so well contrived by M. Scribe, and so admirably painted by the illustrious composer of the *Huguenots* and the *Prophète*.

The histrionic and vocal triumph, however, of Mdlle. Sophie was decidedly the final trio, which I do not remember to have been better conceived, or better carried out, by any of our artists at the opera. (You know I never heard your Jenny Lind, who dreads Paris—perhaps hates it—as much as she loves and clings to England, notwithstanding that it was in Paris she got her first lessons from Manuel Garcia, brother of our Pauline-Fides, and son of Garcia-Garcia, or Giovanni Garcia, *comme cela vous plait*.) In this trio, one of the grandest pieces of Meyerbeer, our beautiful and impetuous Alice surpassed her previous efforts. No wonder that such tender and passionate entreaties, such sisterly grief, such sublime despair, proved irresistible, and that the fiendish reasoning, the impious hypocrisy of Bertram, were impotent to prevail over the overpowering eloquence with which Sophie-Alice insisted on the holy influence of the paper she held in her white hands ("ses blanches mains"—*sic*), the last manifestation of the mother of—but for Alice, his guardian angel—the lost and unhappy Robert. Such a brief ("*brevet*") was never held by so sweet and fascinating a

barrister (*plaidant*), since the Portia of your great Shakspeare ("votre grand William,")

"Would grant the thirsty Jew no drop of blood."

The audience was taken by assault. Mdlle. Sophie Cruvelli had sprung a mine that blew up the fortifications of granite in which its heart had been almost (but not quite) impenetrably hid; and our suspicious public ("*notre public défiant*") surrendered at discretion. Send her to your admirals, within gun-shot of Cronstadt and Sevastopol; let her chant with those thrilling tones the last appeal of Alice; and, if the Czar and his captains be not lashed to the mast, like Ulysses, they will not fail to throw their guns overboard, abandon their ships, and give themselves up, body and soul, to the spell and the song, the look ("*regard*") and the voice of this enchanting Circe from Westphalia.

*Bref*.—The success was incontestable, and the lucky Meyerbeer, whom the gods have blessed, will chuckle ("*gloussera*")—pass the word—over a new bond of life and vigour for his already strong and immortal ("*fort et immortel*") masterpiece. For this as for other good things, he has to thank Sophie Cruvelli.—J. J.

## MISS ARABELLA GODDARD'S CONCERT.

THE annual concert of Miss Arabella Goddard was, as usual, an event of considerable interest to the lovers of the highest order of pianoforte playing. This young and remarkable artist has, in a short space of time, earned a name for herself which entitles her to rank by the side of the first pianists. She has won it, too, nobly, without sacrificing her art to that mere love of display which too often distinguishes the *virtuosi* of her age, and more especially of her sex. Miss Goddard has studied the works of the greatest masters with untiring zeal and assiduity, and though not yet nineteen, possesses an acquaintance with the finest music for the pianoforte, from the writings of Bach and Handel down to those of Weber and Mendelssohn, which few even of the most experienced and renowned pianoforte players can boast. Two or three years ago, before she had directed her attention to music of a higher and severer style, Miss Goddard, by her brilliant performances in public of the *fantasias* of Thalberg, Chopin, Döhler, Liszt, Prudent, De Meyer, etc., had proved herself a mistress of all the difficulties of the modern school of execution. She may, therefore, at the present time, be regarded as a thoroughly accomplished pianist, in the fullest acceptance of the term. She can play with equal ease and with equal intelligence the lessons, fugues, suites, etc. of Bach, Scarlatti, and Handel, the sonatas and other solo compositions of Mozart, Clementi, Dussek, Woelfl, Beethoven, Hummel, Weber, and Heller, the concertos, duets, trios, quartets, quintets, etc., of Mozart, Dussek, Moscheles, Hummel, Weber, Mendelssohn, and Sterndale Bennett, the *fantasias* and such like *ad captandum* pieces of the most celebrated writers, from Henri Herz to Emile Prudent, and the studies of all the eminent pianists who have devoted their talents to this useful branch of composition, from John Cramer, Steibelt, and Clementi, to Kessler, Chopin, Ferdinand Hiller, Liszt, and Sterndale Bennett. Such an extensive *répertoire* of pieces of various kinds, all of which Miss Goddard has at ready command, is almost without precedent, and in one so young, unprecedented. How she can play these things, it is unnecessary to insist on here, since those who have heard her can themselves testify to her ability; and luckily they are very many. Miss Goddard is already an ornament to her profession, and, if she goes on progressing and perfecting herself in the music of the great masters, which is the music of her predilec-

tion, this country has every chance of being possessed of an artist-executant second to none in Europe.

Miss Arabella Goddard's early studies were pursued under the direction of the late Kalkbrenner (the master also of Mad. Pleyel), whose plan of forming the hand and general system of elementary instruction were admirable and unrivalled, and to whose advice and tutelage must be attributed that singularly perfect mechanism for which her playing is distinguished. Later, she went through a course of instruction in the modern school of execution, under M. Thalberg, who taught her to play his own *fantasias*, and those of other masters, almost as well as himself. These advantages were not lost upon Miss Goddard. The rest is due entirely to herself. Having mastered all the mechanical difficulties of the instrument, and all the graces and elaborations of the modern *bravura* and "romantic" schools, she set to work, with no less ardour, on a task still more congenial to her taste, and studied the music of the great composers, ancient and modern, with an earnestness of purpose and an unremitting attention, which, in an incredibly short space of time, made her completely mistress of almost all the important compositions that have been written for her instrument, whether in conjunction with the orchestra or independent of it, with or without the accompaniments of other instruments—all the best music, in short, of the concert-room and of the chamber. For this invaluable acquisition to her accomplishments she is indebted wholly to her own commendable perseverance, and to an inherent love for her art, combined with a strong apprehension of the beautiful, which is one of the highest gifts of the Creator. To the great and good, the pure, unselfish, noble, and unadulterated music of the glorious and single-minded Kings of Harmony, Miss Arabella Goddard, it is true, came prepared with all the manual dexterity which was indispensable, in order to grasp and subdue the immense and original difficulties they must have presented to one who had been tutored in so opposite a school; and the extraordinary ease and rapidity with which she was enabled to conquer her new *répertoire* in all its variety and extent, to add sonata after sonata, concerto after concerto, fugue after fugue, not to individualise further, to her store of musical wealth, must, in a great degree, be attributed to this; and for this she can never be sufficiently grateful to her masters, Kalkbrenner and M. Thalberg; while they, on the other hand, would have reason to be proud of one who has put to such excellent and legitimate uses their early guidance and advice. But, beyond this, her own good sense and intelligence, an indomitable will, a power of concentrating her mind on one principal pursuit, and a secret determination to perfect her talent, do homage to her art, and earn an honourable name, have been the sole and exclusive means of helping Miss Goddard to the eminent position she now occupies; and for these and the qualities elsewhere enumerated, which, at the age of nineteen, have enabled her to rank with the first living professors of the instrument upon which she excels, she is only indebted to the source whence all such inestimable endowments spring. That she will prove they have not been unworthily bestowed is our entire conviction.

Miss Goddard may be said to have made her *début* before the English public as a classical pianist of the first pretensions about a year ago, when she played the great sonata of Beethoven, Op. 106, the largest, grandest, and most intricate composition of the master, at one of the concerts of the Quartet Association. The impression made on that occasion will not have been forgotten. Since then she has steadily advanced, and every one

of her public performances have testified to the progress she is making in the higher and more intellectual attributes of an artist. She has risen rapidly in the estimation of the public, and while there is no one more gifted, it may be said, with equal truth, that no one is more generally popular. Her name is a sure attraction in a concert-room, and her performances never fail to satisfy expectation, and to prove that her attraction was legitimate. At her concert on Wednesday, which brought a crowded and brilliant audience to the Hanover Square Rooms, among whom were many of the most eminent pianists, foreign and native, resident in this country, the same good taste that has hitherto characterised Miss Goddard's programmes, was evinced in the selection, which was as follows:—

## PART I.

Symphony (Jupiter)	-	-	-	-	Mozart.
Song—"Una furtiva lagrima"	-	-	-	-	Donizetti.
Concerto in G major—Pianoforte	-	-	-	-	Beethoven.
Song—"Addio"	-	-	-	-	Mozart.
Overture (Wood Nymphs)	-	-	-	-	W. S. Bennett.

## PART II.

Serenade—Pianoforte	-	-	-	-	Mendelssohn.
Aria—"Dalla sua pace"	-	-	-	-	Mozart.
Song—"Song of Night"	-	-	-	-	Mendelssohn.
Solos—"La Fontaine," Étude—Nocturne in F	-	-	-	-	Mayer, Chopin
minor—"Perles d'écumé," Fantaisie étude	-	-	-	-	and Kullak.
Song—"Adelaida"	-	-	-	-	Beethoven.
Overture (Alpheus)	-	-	-	-	E. Aguilar.

Conductor, Mr. Alfred Mellon.

The band was that of the Orchestral Union, which, under the intelligent direction of Mr. Alfred Mellon, gave a highly effective performance of Mozart's splendid symphony. Equally good in its way was the romantic and beautiful overture, *Die Waldnymph*, of Mr. Sterndale Bennett. The clever work of Mr. Aguilar had less chance of being appreciated, since it was placed at the end of the concert; it was, nevertheless, heard with interest by those who remained. The vocal music was excellent. The expressive "Addio," of Mozart, and the exquisite "Night" song of Mendelssohn, (his last composition!) were equally well sung by Miss Dolby. Herr Reichardt was quite at home in the first song of Don Ottavio, which Mario and Tamberlik cannot be persuaded to sing in *Don Giovanni*, and gave "Adelaida" with true feeling. In the latter he was accompanied on the pianoforte by Miss Goddard. Mr. Miranda (a pupil, we are told, of Mr. Howard Glover), has a very pleasing tenor voice, and sang the plaintive air from *L'Élixir d'Amore* with much feeling. He was nervous, but the audience encouraged him by their applause.

The great attraction of the concert was of course the concert giver, who had set herself no easy task in Beethoven's most elaborate and difficult concerto, Mendelssohn's equally difficult serenade (*Andante e Rondo Gioioso*), and the three solo pieces, two of which are in the *bravura* style.

About the performance of the concerto we shall take leave to quote from our contemporary, the *Daily News*:—

"For her own performance, Miss Goddard selected, as the *pièce de résistance*, Beethoven's concerto in G. Of all Beethoven's concertos, this is, perhaps, the most difficult to produce an effect in. It abounds in difficult and awkward passages, and requires, perhaps, more than any other concerto, a species of *abandon*, and, as it were, spontaneous feeling in the player, which is but rarely met with. Moreover, Mendelssohn, by his wonderful performance of this work, some few years since, produced an impression which renders it difficult for those who heard him to be satisfied with any after-performance. To say that, notwithstanding all these difficulties, Miss Goddard's interpretation of the concerto was triumphantly successful is high praise, but not more so than is just. With her unlimited powers of execution and facile mechanism, the passage playing was, of course, perfect; but there was a higher merit

than this in the calm appreciative intelligence which marked her reading throughout, and proved that Miss Goddard has made a decided advance as an intellectual player. Further progress in the mechanism of the art is impossible, as she has long since set all difficulties at defiance. The applause at the conclusion of the concerto was universal, and so continuous, that Miss Goddard had to re-appear in acknowledgment. The cadenzas played on this occasion were written expressly by Mr. G. A. Macfarren."

We agree with every word of the above, and have only to add that the *cadenzas* of Mr. Macfarren are as interesting and masterly as they are difficult. Of the two we prefer that in the first movement; although in the one composed for the *finale* the introduction of a reference to the slow movement is both a novel and a happy idea.

The execution of Mendelssohn's serenade (*Andante e Rondo Giocoso*) by Miss Goddard could not have been surpassed. The design of this is poetical, and its accomplishment perfect. The *andante* in B minor represents the lover's serenade to his mistress, the *rondo* in D major their joyous interview. The work is pure Mendelssohn—which is as good as saying pure gold. Miss Goddard threw over the first movement an air of plaintive and delicate sentiment, which expressed all that the composer could have thought; while, in the *rondo*, her execution was wonderfully sparkling, fluent, and correct. The *arpeggios* for both hands, which are combined with the second theme, in a manner so peculiarly Mendelssohn's, were taken with a rapidity and clearness that left not a note uncertain, amidst the incessant showers (so to say) through which the melody is carried; while the tune itself came out as simply, and with as much unstudied expression, as though the accompanying passages were quite as easy as, in truth, they are difficult and perplexing. A greater success could not have been achieved. Miss Goddard was recalled at the end both of the concerto and the serenade, and enthusiastically applauded by the whole audience.

The three lighter pieces were a boon for the ladies—something pretty after so much *good* music. The gentlemen, however, appeared quite as much pleased; and Kullak's *Perles d'Ecume*, played with remarkable animation and abandon, was redemanded in an uproar of applause. This was Miss Goddard's last performance, and terminated her share in a concert which has added one more laurel to her wreath of fame.

#### "ORGANISTS' SALARIES."

To the Editor of the Musical World.

SIR,—If you are not quite tired of "Organists' Salaries," perhaps you will not object to hear one more resolution of this discord suspended.

I have read the statements of Mr. W. C. Dale and Mr. A. Morris. I will not call them exaggerated, for I do not understand the phrase, and think that if a statement cannot be called true, it may as well be called false at once. I will not call them ingenious either, since there is nothing at all remarkable in a simple multiplication sum, but I must say that, when viewing the subject under discussion, if Mr. W. C. Dale had a beam in his eye, Mr. A. Morris certainly had a mote in his. If Mr. Dale was wrong in reckoning that an organist can work daily twenty-four hours, Mr. Morris is likewise wrong in going on the assumption that every day in the week is a Sunday, and that they may rest assured that £50 a year is neither £1,200 nor £300.

I cannot imagine what can be the motives of these gentlemen in endeavouring to make organists appear so prosperous; but if they wish for a little healthy employment, I would suggest to them, instead of writing any more letters about us, to busy themselves in getting a good daily service established in every church in the kingdom, and in taking care that their obliged friends the organists suffer no loss, in the way of deductions of payment for their services, upon the taking of the increased quantity.

I am, Sir, your very obedient and obliged servant,

JOHN WILKES.

Broad-street, Leominster, June 20, 1854.

#### PHILHARMONIC SOCIETY.

THE eighth and last concert, which took place on Monday evening in the Hanover Square Rooms, was one of the best of the season, and one of the most numerously attended. The place was crowded to inconvenience. The programme was as follows:—

PART I.		
Sinfonia in A, No. 2	Mendelssohn.	
Scena, "Softly sighs," Mad. Clara Novello	Weber.	
Concerto in E flat, Pianoforte, Herr Pauer	Beethoven.	
Aria, "Sorgete," Signor Belletti	Rossini.	
Overture, "Freischütz"	Weber.	

PART II.		
Sinfonia in C minor	Beethoven.	
Duetto, "Cinque, dieci," Mad. Novello		
and Sig. Belletti	Mozart.	
Overture, "Jessonda"	Spohr.	
Conductor, Mr. Costa.		

We have nothing to add to the many things we have said about Mendelssohn's admirable symphony, which was never before so effectively played by the band of the Philharmonic. The precision and force throughout were unimpeachable. Even the *Allegro Vivace* was almost, if not quite, a Mendelssohnian *vivace*, and the *Presto Saltarello* almost, if not quite a Mendelssohnian *presto*. (The thirty members of the Orchestral Union, with their conductor, Mr. Alfred Mellon, who play this symphony very often and very fast, are, we believe, for the most part in the ranks of the Philharmonic Orchestra.—*Quid tum postea?*) The *andante con moto* was almost, if not quite, a Mendelssohnian *con moto*, and the audience encored it enthusiastically. The same desire was loudly manifested for a repetition of the *saltarello*; but this was unheeded. And yet the symphony in A, composed expressly for the Philharmonic Society more than twenty years ago, was allowed—for how many seasons we do not care to recal—to be buried in the library until it was exhumed by the enthusiasm of a few professors, and restored to life by the patronising breath of Her Majesty the Queen, and His Royal Highness the Prince Consort.

Herr Pauer's performance of Beethoven's Grand Concerto, though too slow from first to last, was intelligent in the reading and masterly in the execution. He was warmly applauded. The overture of Weber was carefully played, but with the true Philharmonic energy—which, if toned down by a little delicacy and refinement, would be doubly refreshing. The C minor went, as the C minor rarely fails to go at the Philharmonic Concerts—with wonderful brilliancy and *aplomb*—but with such an abundance of overdone *sforzandi*, and "tremendous" accent, that we were fain more than once to ejaculate, with the Latin Grammar—"Jam satis!" The wind instruments were out of tune in the picturesque overture of Spohr; but the rest was all that could be desired.

The vocal music was well selected and well sung; Mad. Clara Novello in splendid voice, and Sig. Belletti as fine as ever. The *scena* from *Der Freischütz*, so full of passion, was strikingly contrasted with the *aria* from *Maometto Secondo*, so full of notes; and the lovely duet from *Figaro* was as welcome as the primrose and the violet, when the skirts of departing winter may be seen, and—as Wordsworth sings—

"The snow doth fare ill

On the top of the bare hill"—

which is barer rhyme than fares well in a good lyric.

We have no remark to make about the season just expired, except that the directors have been unusually indolent, the subscription unusually small, and the subscribers unusually dissatisfied—not without a good show of reason, it must be confessed. The Philharmonic Society must mend its ways, scatter its clique, reform its direction, and lower its prices; or, like the cattle in the same bucolic of Wordsworth, they will be found, sometime hence—

"grazing,

Their heads never raising,

Forty feeding like one"—

munching the bitter cud of disappointment. There are forty



members (including Mr. Costa and Mr. Sterndale Bennett), and sixty associates. Let the sixty admonish the forty, or the forty unbosom themselves to the sixty—or the hundred assemble together, and, after a show of hands *pro* and *con*, about the music of Mr. Sterndale Bennett (which is played everywhere except at the Philharmonic, of which he is a member), disperse quickly, and reconsider the state of the funds, the march of events, the signs of the times, the chances of the war, and the probability of their being much longer able to conduct themselves, and be conducted, as heretofore. *Verbum sat*.

#### MR. BENEDICT'S ANNUAL CONCERT.

THE first Morning Concert which has taken place for more than a year at the Royal Italian Opera was given by Mr. Benedict yesterday. The entire vocal force of the establishment, chorus and band included, were employed, and Mr. Benedict himself officiated as conductor.

We remember on no former occasion, even when morning concerts were in greatest vogue at the Royal Italian Opera, seeing the theatre so full. Every seat was occupied, numbers were standing in the pit and lobbies, and many too glad to sit down on the stairs leading to different parts of the house. The announcement of Mr. Benedict's concert creates a stir every year among the fashionables in London; and this year, more than ever, the excitement to be present was general, since Mad. Grisi was to sing for the last time but one in a concert in London.

The programme was divided into two parts; Part I. being a miscellaneous selection, and Part II. being devoted to Rossini's *Stabat Mater*. The first part opened with the overture to *Euryanthe*, which, under Mr. Benedict's admirable guidance, went as well as ever we heard it go. Among other things, Mdlle. Marai sang "Luce di quest' anima;" Mad. Bosio, "Batti, batti;" Mad. Clara Novello, "Dove Sono;" Mad. Viardot the *rondo finale* to *Cenerentola* (encored); Signors Ronconi and Lablache the comic duet, "Se fiato in corpo avete," from *Il Matrimonio Segreto*; Signors Tamberlik and Fortini the grand duet from *Masaniello*, "O santo ardor di Patria;" Sig. Mario, "Com' è gentil," (encored); and Mad. Grisi and Sig. Mario the duettino, "Fornai a dir che m'ami," from *Don Pasquale*. Among the instrumental performances was Sebastian Bach's concerto for three pianos—executed with the utmost effect by Messrs. Benedict, Charles Hallé, and Lindsay Sloper. This was played last season at Mr. Benedict's concert in the Hanover-square Rooms, by Miss Arabella Goddard, Mr. Benedict, and Herr Ferdinand Hiller. It is always effective, and was remarkably so on the present occasion. A *concertante*, for two violins and orchestral accompaniments, the composition of Sig. Bazzini, was performed by Herr Ernst and the author. Anything more lengthy, tedious, and uninteresting we have rarely heard. The finest playing could not succeed in making it effective, or acceptable to an audience.

The selection of Mr. Benedict's works was interesting and varied. It began with the brilliant and animated overture to his MS. opera, *The Minnesinger*, which was capitably played by the band. A recitative and *scena* from the *Brides of Venice* (the second opera of Mr. Benedict, produced at Drury Lane Theatre), well sung by Miss Dolby, were greatly admired. The sparkling "Morning Song" of Barry Cornwall, which Mr. Benedict has set so happily to music, sung with great spirit by Miss L. Pyne, was encored; and the same compliment was bestowed upon a pretty and florid duet, founded on Styrian melodies—"Siam nati su queste montagne" (in the Styrian dialect), which was executed with remarkable fluency by Mdlle. Bosio and Signor Belletti. The most striking feature of the Benedict selection, however, was the clever and effective concertino, in E flat, for pianoforte and orchestra, which was played to perfection by Miss Arabella Goddard, and accompanied in first-rate style by the band. Miss Goddard was cordially received, and, at the end of the performance, applauded with enthusiasm. The only fault of the selection from Mr. Benedict's compositions was its brevity.

Another "feature" of the concert was M. Vivier's plaintive

and beautiful romance, "Une plainte," which Mad. Viardot sang with touching expression. The horn *obbligato* part, which gives so peculiar and charming a colour to the whole, was played by M. Vivier himself, who appeared for the first time this season. His tone is as mellow and powerful as ever, and his playing as remarkable for grace and expression. The pianoforte accompaniment to the romance was ably performed on the harp by Mr. Trust. The romance was quite appreciated by the audience, and warmly applauded.

The *Stabat Mater* of Rossini was performed entire: Mdlle. Albini, Miss Dolby, Mad. Bosio, Mad. Grisi, Mad. Viardot, Signors Mario, Luchesi, Belletti, and Lablache taking the solo parts. With such an *ensemble*, it need scarcely be said that the fullest justice was done to Rossini's very popular and very over-estimated work. The "Swan of Pesaro" was not intended for the church, and is out of his element in the sacred style. The pieces which pleased most were "Cujus animam" (Sig. Mario), the duet, "Quis est homo" (Mad. Bosio and Mad. Viardot), "Videt suum," with chorus (Sig. Lablache), "Fac me verum" (Mad. Viardot), and "Inflamatus et accensus," with chorus (Mad. Grisi). Nevertheless, the whole was well done, and the audience were delighted.

#### THE MUSICAL UNION.

At the sixth concert, on Tuesday afternoon, Herr Ernst played for the last time—and not for the last time, we trust, showed himself alternately the most imaginative, fiery, grand, capricious, tender, impetuous, passionate, and expressive of all quartet-players. The selection was as follows:

Quartet, E minor (Op. 44), Mendelssohn. Quartet (G minor), Mozart. Quartet, No. 9 (Op. 59), Beethoven. Solos, Pianoforte, Mendelssohn and Chopin.

Executants.—1st Violin, Herr Ernst; 2nd Violin, M. Goffrie; Viola, Mr. Hill; Violoncello, Signor Piatti; Pianiste, Mdlle. Claus.

In the quartets of Mendelssohn and Beethoven Ernst's playing was, in a word, incomparable. We cannot say which of the two we preferred. Perhaps we preferred both—or at least the one to which we were listening at the time we were listening to it. Ernst was admirably supported by Mr. Goffrie, Mr. Hill, and "the inimitable Piatti," who sang like a swan in the *Andante* of Mendelssohn, and played with mysterious impressiveness in the impressive and mysterious *Andante con moto quasi Allegretto* of Beethoven. The salient and irresistible features of the two performances were the indescribable *scherzo* of Mendelssohn, and the overpowering fugued *finale* of Beethoven; the first was marvellously delicate, sparkling, and velocious; the last orchestral in its strength and largeness of effect. Never, moreover, did Mr. Hill lead off the "ticklish" passage for the viola with more neatness and precision; never was he answered by the successive instruments with more point and vigour. The whole of the two quartets, indeed, was irreproachable. The players were poets, Ernst the presiding spirit; the subject, the harmony of the spheres, was discussed with earnest and persuasive eloquence. *Vale, Ernst!—adieu—"most poetical of fiddlers."*

Mozart's lovely quartet for pianoforte, violin, viola, and violoncello—too seldom heard, its great merits considered—was a rare treat, with Mdlle. Wilhelmina Claus at the pianoforte, and Ernst, Hill, and Piatti at the stringed instruments. Mdlle. Claus seems to be created for this kind of music. Her charming touch, her warm yet unaffected expression, and the extreme chasteness and purity of her reading, could not have been displayed to greater advantage than in this fine, simple, and noble music, in which genius declares itself without effort, and beauty, though exquisitely clad, seems unadorned, to shine by its own unaided lustre. Great Mozart!—if ever man thought music, if ever man felt music, if ever man *was* music, it was himself! The solo pieces played by Mdlle. Claus were one of the delicious *Lieder ohne Worte* of Mendelssohn (in E flat—with the little bell of B flat, which sounds like the summons to worship from some quiet village church), and Chopin's pretty impromptu in A flat, the first of which she gave with the truest sentiment, the latter with the spirit and vivacity which it requires. Both performances were greatly admired; although, we must confess, we liked the first the best—all to nothing.

For this delightful *séance*—which in consequence of the swarms of “fashionables” and “aristocrats,” was to many rather a “standing” than a “sitting”—we owe our thanks to Mr. Ella. It was worth a thousand of the most prodigious prodigies of which Nature has been prodigal, or at which “Vacancy fancying itself Admiration” (*Modern German Music—Recollections and Criticisms*), ever exclaimed “Prodigious!”

#### QUARTET ASSOCIATION.

The fourth concert, on Thursday afternoon (the 15th instant), brought a very full attendance to Willis's Rooms. The programme was interesting:—

Quartet in B flat, op. 122, No. 1	- - -	J. C. Ellerton.
Melodies, Violin	- - -	Molique.
Quintet in D minor, op. 130	- - -	Spohr.
Quartet No. 4, in C minor, op. 18	- - -	Beethoven.
Caprice in E	- - -	Mendelssohn.
Polonaise in A {Pianoforte}	- - -	Chopin.

The quartet of Mr. Ellerton is one of the most pleasing and one of the cleverest works of this industrious and intelligent amateur. It was played to perfection by M. M. Sainton, Cooper, Hill, and Piatti, and much applauded. The movements which seemed to give most pleasure was the *Passacaille*—the “dainty *Passacaille*,” as it is styled, by a “freakish” contemporary (*ante*—No. 1390). The charming “melodies” of Molique (No. 2, book 1—No. 1, book 3, and No. 6, book 4), were played with a delicacy, *finesse*, and *esprit* (to speak French) by M. Sainton and Charles Hallé, that must have more than satisfied the gifted composer, if he was present. Every violinist should possess himself of these delightful bagatelles.

Spohr's quintet in D minor, executed by M. Hallé, and the quartet of stringed instruments, with wonderful brilliancy and precision, is a work of great merit. On the whole we prefer it even to the early quintet in C minor, with the “wind” accompaniments. It was greatly applauded. As we have received a copy of the quintet for review, however, we shall at present refrain from further remark—premising that it is one of the most original and ingenious of the later compositions of Spohr. The fine quartet of Beethoven was as well executed as could possibly be desired; and the delicious *caprice* of Mendelssohn (one of the “Klingemann” set) was given in his most finished manner, by M. Hallé, who, however, with all his ability, could make no effect in the heavy and lumbering “polonaise” with which it was associated.

MISS BINCKES' SECOND SOIRÉE MUSICALE took place on Friday, the 16th (yesterday se'night), in the Philharmonic Rooms, Newman-street. Miss Binckes was assisted by Miss Messent and Mr. Frank Bodda as vocalists; and by Mr. R. Blagrove on the concertina. The concert, although there were but few artists, gave much satisfaction. The pieces most applauded were Miss Messent's two songs, “Lord of the Castle”—a pleasing song, composed by Mr. G. A. Osborne, and charmingly sung—and Mr. Linley's ballad, “Come out to me,” which was unanimously encored, when “Coming thro' the rye” was substituted. Mr. Frank Bodda sang “Largo al Factotum,” and was encored. He sang it first in Italian and afterwards in English. He also sang C. Glover's ballad, “Kitty Tyrrell.” Mr. R. Blagrove played twice on the concertina with good taste and admirable execution. Miss Binckes exhibited her double talents as vocalist and pianist. She sang Macfarren's “Gone, he's gone,” from the *Sleeper Awakened* (encored); Mr. T. M. Mudie's recitative and aria, “They err who tell us love can die” (encored); Mr. Aspull's “Forget me not;” and “Where the Bee sucks,” also encored. In the instrumental line, Miss Binckes executed Mr. Macfarren's First Sonata, in E flat; Mr. Wallace's fantasia on airs from *Maritana*; a duet for pianoforte and concertina with Mr. Blagrove; Mr. Sterndale Bennett's musical sketch, *The Fountain*; and one of Mr. Cipriani Potter's *Pezzi di Bravura*. We prefer Miss Binckes' pianoforte playing to her singing, although her singing is by no means devoid of merit. She played excellently on the above occasion, and was warmly applauded, more especially in Mr. Wallace's fantasia and the musical sketch of Mr. Bennett, the latter of which was deservedly encored. Her most meritorious effort, nevertheless, was Mr. Macfarren's very difficult sonata, which is as interesting as it is difficult. Herr Wilhelm Ganz was the accompanist. The room was full.

#### A VISIT TO CARL MARIA VON WEBER, IN THE YEAR 1825.

THERE lived, some little time since, in one of the border towns of Saxony, a highly respectable and well-to-do tradesman, of the name of E—, very much respected and liked by musicians, both for his hospitality and the remarkable manner in which he played the violin. E— entertained a feeling of sincere admiration for all artists who had distinguished themselves for any peculiar excellence; but Paganini and Weber were the stars to which he especially looked up with devotion. He knew the latter was a greater man than the former, but E— was himself, as we have before said, a violinist, and the King of Fiddlers equalled, in his estimation, the composer of *Der Freischütz*.

He was never deterred from going to hear Weber's operas, by the length and inconvenience of the journey, at the time we are speaking of, between his native town and Dresden, where they used to be given. The only thing he regretted was, that he had never been able to procure a place in the theatre, whence he might catch a glimpse of Weber, and he had not been able to muster up courage sufficient to pay him a visit.

One day he came to Dresden, having heard that *Euryanthe* was to be played. Having previously obtained from the landlord of the hotel where he lodged, Weber's address, E— set out, intending to walk past the house in the hope that he might, perhaps, see the great composer at the window. He stood patiently, one quarter of an hour after another, leaning against the opposite house, and gazing up at Weber's window. The sky became clouded, but our enthusiastic amateur did not notice it. Large drops began to fall, but he did not observe them. He was still standing, when Herr Schmiedel, the *Kammer-Musicus*, an intimate acquaintance of Weber's, happened to perceive E—, whom he knew very well. On inquiring what our friend was doing there in the rain, Schmiedel obtained a frank and sincere answer. Asking E— to wait for him a minute or two, Schmiedel disappeared, returning very soon afterwards with a friendly invitation from Weber, to whom he described E—'s feeling of admiration, and who, moved by such real and flattering enthusiasm, was willing and anxious to see his devotee.

“On entering with a beating heart his room,” says Herr E— in his diary, “C. von Weber rose up from his writing-table, and advanced to meet me in the most friendly manner. I could not utter a syllable, but Weber very politely came to my assistance, by saying, with a smile:

“I heard that you liked my music, and desired to see me. My adversaries would most certainly not allow themselves to be soaked to the skin for such an object, and, therefore, I cannot allow my admirers to do so.”

“I know *Der Freischütz* and *Preciosa* by heart,” I replied, “and as my family are all musical, we sing or play something out of those works almost every day; I am now in Dresden for the purpose of hearing *Euryanthe*, and I anticipate a very great treat.”

“In that case,” replied Weber, “I hope *Euryanthe* will please you as much as *Der Freischütz*, but you must not expect a second *Der Freischütz*, for *Euryanthe* is another kind of work, in which I have done my best to please the critics, who reproached me with having, in *Der Freischütz*, thought too much of the masses. I give you my word, I thought neither of the multitude nor of the connoisseurs, but merely of the story, which appealed so forcibly to my inward feelings. But such is the world, or—such are the critics, that they believe you are always actuated by some interested motive. When I wrote *Der Freischütz* I little dreamed that my music would take so rapid and firm a hold on the people.”

“I begged him to allow me to look at his hand-writing. He smiled, and gave me the score of *Oberon*, on the instrumentation of the second act of which he was then engaged.

“That is for the English,” he continued. “For them I have been obliged to return to my old method, and give them more frank and rhythmical melodies.”

“Do you think the English capable of properly appreciating your music, respected master?” I inquired.

“Most certainly,” he replied. “A nation which for years has listened to Händel, whom they highly value, and perform Haydn



and Mozart continually, must, without a doubt, understand music. You will find nowhere finer national melodies than those of the English. My dear sir, I will inform you in confidence that the very many composers who have already pited me for being obliged to write for the unmusical English, would all willingly have undertaken so flattering a commission. I lately replied to one of them in the following terms: "Why then do you rob this nation, which has the reputation of being so unmusical, of its national melody of *God save the King!*—a melody I wish I had composed myself."

"Mad. von Weber now entered, and I was presented to her. Schmiedel took his leave, and I was about to follow his example, when Weber exclaimed:

"Stop, if you have nothing more important on hand. When a man makes a two days' journey merely to hear my music, he must remain and dine with me at least."

"I accepted the invitation with pleasure. Weber played me some of the *arias* and elfin choruses out of *Oberon*, until Mad. von Weber summoned us to dinner.

"At table, the eldest boy, Max, was seated next to his father, who was very talkative and amiable, carrying the meat, filling the glasses, and heaping vegetables on the boy's plate; in fact, it was easy to perceive that he loved his family as much as they him. The wine let loose my tongue, and I told Weber that I had imagined him very different, and much prouder than he really was.

"Pooh!" he answered, "I am proud, but, Heaven knows, not conceited. I possess a heart, as I think every other person who also has one must be convinced by *Der Freischütz*. I know, however, that there are people who give out that I am proud, and it is true that I do look down upon all who approach me with ignorant arrogance. After the production of *Der Freischütz*, how they flocked round me with their advice, pointing how I might have done such and such a thing better. How the *Capellmeister*, too, wanted to cut out portions of my *Euryanthe*. I was perhaps rather haughty in my behaviour on the occasion, but I am always grateful to anyone who takes a sincere interest in me, and I never forget that all gifts come from above."

"Soon after dinner, Weber was obliged to attend the church, it happening to be a festival; he then had to hurry off to the theatre and conduct his *Euryanthe*, in which Funk played the part of Eglantine so beautifully.

"I was obliged to leave Dresden the next day, but, before doing so, wrote a note to Weber, assuring him of my unbounded respect. I also sent him the most beautiful laurel tree that I could obtain from the court gardener, Herr Seidel, as a set-off against the theft of which I had been guilty at Weber's. I had purloined his pen, which I still preserve among the most valuable objects in my possession."

**THE CONSERVATIVE LAND SOCIETY.**—A public meeting of the inhabitants of Guildford was held at the White Hart Hotel, on Monday evening, when a deputation from the executive committee of the Conservative Land Society, consisting of Viscount Ingestre, Mr. R. N. Fowler, Mr. C. E. Lewis, Mr. G. Morgan, and Mr. Gruneisen attended to explain the mode of allotment of the Weybridge estate, West Surrey, and the general plan of the Society. The meeting was numerously attended, and amongst those present we observed Charles Evelyn, Esq., of Wotton, — Hart, Esq., etc. A letter from Mr. Evelyn, M.P., apologising for non-attendance, in consequence of parliamentary duties, was read. Viscount Ingestre presided, and after briefly touching on the important social, commercial, and political points and advantages of the movement, remarked, with respect to the Weybridge estate, that its proximity to the railway station, the easy communication with town, the pleasant neighbourhood, and the value of the land itself, were great attractions to persons desirous of becoming freeholders for that division of the county of Surrey. Mr. Fowler, in an excellent speech, dwelt on the general social advantages of the freehold land movement, and specially pointed out those connected with the Conservative Land Society. The freehold movement was one of the most important things in connection with the social improvements of the present day. It had hitherto been an evil that the possession of land had been inaccessible to the humbler classes, but this was obliterated by the machinery of a freehold land society. By clubbing together and purchasing an estate at the wholesale price, a portion of land would be placed within the reach of every industrious man at the lowest possible cost. The first

estate of this Society which had been allotted was at Ealing, and premiums of twenty guineas each had been obtained. On Putney, premiums of £150 had been obtained, or three hundred per cent. He was not so conversant with other societies, but should doubt whether any such profitable investment could be formed as that in which a person in a few months could gain three hundred per cent. Mr. Lewis, Mr. Morgan, Mr. Gruneisen, and other gentlemen subsequently addressed the meeting, and a considerable addition was made to the members of the Society.

#### MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

**THIS DAY.**—Madame Mortier de Fontaine and Sig. Bottura, *Matinée Musicale*, 76, Harley-street. Half-past One.—Mdlle. Claus, Grand Morning Concert, Willis's Rooms, King-street, St. James's. Three o'clock.

**MONDAY.**—Madame Sala's Morning Concert, Philharmonic Rooms, Newman-street. Half-past Two.—Mr. and Mrs. John Roe's Annual Concert, Music Hall, Store-street. Eight o'clock.

**TUESDAY.**—Musical Union, *Matinée Musicale*, Willis's Rooms, King-street, St. James's. Quarter-past Three.

**WEDNESDAY.**—Réunion des Arts, *Soirée Musicale*, 76, Harley-street.—Mdlle. Sedlatzek, *Matinée Musicale*, Willis's Rooms, King-street, St. James's. Half-past Two.—Mrs. W. Hale's Concert, Philharmonic Rooms, Newman-street.

**FRIDAY.**—Sacred Harmonic Society, Exeter Hall, Griesbach's "Daniel," Half-past Seven.—Madame Cornet, Willis's Rooms, King-street, St. James's. Half-past Two.—Miss Susan Goddard, *Soirée Musicale*, 27, Queen Anne-street. Eight o'clock.

#### ADVERTISEMENTS.

#### MISS BINCKES' THIRD SOIRÉE MUSICALE

(Last of the Series) will take place at the Philharmonic Rooms, Newman-street, on Wednesday, July 5. To commence at Eight o'clock. Tickets and Programmes may be had of Cramer and Co., Regent-street.

**MADAME PERSIANI** will sing Baron Celli's last Romance "Il delirio d'amore" at his *Matinée Musicale*, at Willis's Rooms, King-street, St. James's, on Saturday the 1st of July next. To commence at two o'clock; applications for Tickets to be made at Messrs Cramer and Beale, 201, Regent Street; at Baron Celli's residence, 70, Welbeck-street, Cavendish-square.

**MR. W. STERNDAL BENNETT** respectfully announces that his **MORNING PERFORMANCE OF CLASSICAL PIANO-FORTE MUSIC**, will take place at the Hanover-square Rooms, on Monday, July 3. Vocalists—Madame Clara Novello, the Misses Cole, and Signor Gardoni. Instrumentalists—M. Vieuxtemps, Signor Piatti, Mr. George Russell, and Mr. Sterndale Bennett.—15, Russell-place, Fitzroy-square.

#### BLAGROVE'S CONCERT ROOM, MORTIMER STREET.

—Mr. W. E. Evans of Cheltenham, begs to announce **TWO MORNING and TWO EVENING RECITALS of CLASSICAL CHAMBER MUSIC**, on Wednesday June the 28th, and Saturday July 1st, commencing at eight o'clock; and on Thursday June 29th, and Monday July 3rd, commencing at half-past three o'clock. For particulars see Programmes at the principal music shops, and at Mr. Blagrove's.

#### MISS URSULA BARCLAY begs to announce that her

**CONCERT** will take place at Willis's Rooms on Friday evening June the 30th, when she will be assisted by the following artists:—Miss Dolby, Miss Fanny Rowland, Mrs. Theodore Distin, Signor Ciabatta, Mr. H. C. Cooper, Mr. R. Blagrove, Mr. G. A. Osborne, Mr. A. Nicholson, Signor Nappi, Messrs Distin, and Herr Formes. A accompanist, Mr. W. G. Cousins. Tickets 7s. each; to be had of the principal music-sellers, or of Miss Ursula Barclay, 44, Upper Charlotte Street, Fitzroy-square.

**MRS. WILLIAM HALE** (late Miss Stevens), formerly Solo Pianiste at the Town Hall, Birmingham, has the honour to announce that she will give a **GRAND EVENING CONCERT** at the Philharmonic Rooms, Newman-street, Oxford-street, on Wednesday, June 28 (her first appearance in London) under most distinguished patronage, when she will perform in Mendelssohn's Grand Trio in D minor, with select solo pieces. Mrs. Hale will be assisted by Signor Gardoni, and other artists of the highest eminence. For full particulars see Bills.



**SACRED HARMONIC SOCIETY, Exeter Hall.**—Conductor, Mr. Costa.—On Friday, June 30, will be performed, DANIEL, an Oratorio, composed by Mr. J. Henry Griesbach. Principal Vocal Performers at present engaged—Madame Clara Novello, Miss Poole, Mr. Sims Reeves, and Herr Formes. The Band and Chorus will consist of 700 performers. Tickets, 3s., 5s., and 10s. 6d., at the Office, No. 6, in Exeter Hall.

**NEW BEETHOVEN ROOMS, 27, Queen Anne Street.**—Miss Susan Goddard begs to announce that she will give a SOIRÉE MUSICALE at the above Rooms on Friday next June 30th. When she will be assisted by the following eminent Artists:—Mdlle. Sedlatzek; (from the Royal Opera Drury Lane) Miss Amy Dolby, and Miss Dolby. Herr Reichardt (from the Royal Opera Drury Lane), Herr Hölzel, and Signor Cimino. Pianoforte, Miss Susan Goddard; Violin, Herr Deitmann; Violoncello, Herr Hausmann; Conductor, Mr. Benedict. Tickets to be had of all the principal Music-sellers, and of Miss Susan Goddard, 5, South Bank, Regent's Park.

**THE LONDON ORCHESTRA.**—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

**MADAME CORNET** has the honour to announce that her FIRST MATINÉE MUSICALE will take place at Willis's Rooms, on Friday, June 30th, 1854, to commence at Half-past Two o'clock, on which occasion she will be assisted by the following eminent artists:—Vocalists—Madame Caradori, Fraulein Holm, Fraulein Hermann, Fraulein Fanny Cornet, Fraulein Adele Cornet, and Fraulein Van Noorden (pupils of Madame Cornet), and Madame Cornet; Herr Reichardt, Herr Castelli, Herr Formes, and Herr Hubert Formes; Violin—Herr Ernst. Conductor, Mr. Grattann. Tickets, 7s. each; Reserved Seats, 10s. 6d.; to be had at all the principal Music Warehouses; and of Madame Cornet, 115, Great Russell-street, Bloomsbury.

**MUSICAL UNION. — DIRECTORS' MATINÉE,** Tuesday, June 27th, Willis's Rooms. Doors open at half-past Two, concert to begin at Three. Quartet, God preserve the Emperor—Haydn; Septet, D Minor, Op. 75, Pianoforte, &c.—Hummel; Solo, Violin, H. Vieuxtemps; Notturmo, D Flat, Dohler, Master Arthur Napoleon; Septet, E Flat, Op. 20, Tema and Finale—Beethoven; Solos Pianoforte; Vocalist, M. Jules Lefort. Executants: Vieuxtemps, Goffrie, Hill, Van Gelder, Howell, Renuat, Barret, Lazarus, Baumann, Harper, and Charles Hallé (his last performance this season). Extra seats will be provided, and members are requested to procure tickets for visitors at Cramer & Co's; Ollivier & Chappell's, to facilitate the entrée. Free admissions are suspended.—J. ELLA.

**QUEEN'S CONCERT ROOMS, Hanover Square.**—Mr. JOHN THOMAS, has the honour to announce that he will give a MORNING CONCERT, at the above rooms, on Tuesday July 4th, 1854, on which occasion the following eminent Artists will appear. Vocalists: Madlle Sedlatzek, Mrs. Arthur Stone, Miss Birch. Signor Gardoni, Mr. Herbert, Mr. Nappi, Mons. Jules Lefort, and Mr. Allan Irving. Instrumentalists: M. Sinton, Mr. W. G. Cousins, Signor Puzzi, Mons. Emile Prudent, and Mr. J. Balsir Chatterton. Mr. John Thomas will perform Alvars' last Grand Fantasia, as well as some of his own latest compositions; including a Duet for two Harps, with Mr. J. Balsir Chatterton. Conductor, Mr. Cipriani Potter. To commence at two o'clock precisely. Tickets 10s. 6d. to be had of Messrs. Cramer, Addison, Chappell, Ollivier, and Boosey; Reserved seats, 15s.; to be had only of Mr. John Thomas, 88, Great Portland-street.

**HERR CLANSTHALL,** the celebrated Tyrolean Singer, is engaged for the 28th instant to sing at the Concert Hall, Manchester, by the Committee of the Gentlemen's Concerts, after which, he will be open to further engagements.

**THE ENGLISH GLEE AND MADRIGAL UNION.**—Mrs. Enderasohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond-street.

**JOHN WEIPPERT'S ROYAL QUADRILLE BAND** is under the immediate patronage of Her Majesty Queen Victoria; His Royal Highness Prince Albert; the Marchioness of Breadalbane; the Lady Elizabeth Pringle; the Lady Londesborough; the Lady Machine; the Lady Susan Reeve; Mrs. Bishop Culpeper, &c., &c. Apply only to Mr. John Wippert, 21, Soho-square.

**TO CONCERTINA PLAYERS.**—Signor Carlo Minasi begs to notify to his friends and the public generally that he has just patented his improvements in the manufacture of the above popular instrument, which will be found to give a volume of sound and freedom of touch hitherto unattained. Signor Minasi will be happy to show these instruments to any person who will favour him with a call at his residence, No. 16, Brecknock-place, Camden-road, where he gives lessons on the Concertina. Piano and Singing on moderate terms.

**THE SAXOPHONE.**—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive*."—Report of Jurors, Great Exhibition.

**DUTY OFF TEA.**—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s. 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

**RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON,** have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

**REPAIRS OF STRINGED, REED, and BRASS MUSICAL INSTRUMENTS.**—Messrs. Boosey and Sons beg to announce to the musical profession and the public, that, to enable them to execute repairs in the best possible manner, they have recently engaged from Germany one of the most skilful European artisans to superintend this department, and who thoroughly understands the mechanism of Musical Instruments of every description and model. Parties, therefore, intrusting the most valuable instruments to Messrs. Boosey and Sons, may rely upon their being treated with a care and efficiency unequalled in London. Boosey and Sons, Musical Instrument Manufacturers, 29, Holles-street.

**A BEAUTIFUL COMPLEXION, and SOFT AND FAIR HANDS AND ARMS,** are fully realized and sustained by the use of ROWLANDS' KALYDOR, an Oriental Botanical Preparation, which, by its action on the pores and minute secretory vessels of the SKIN, promotes a healthy tone so essential to its general well-being and the beauty of its appearance. Freckles, tan, pimples, spots, discoloration, and other cutaneous visitations are eradicated by the KALYDOR, and give place to a radiant bloom and transparency of complexion.

During the heat and dust of summer, and in cases of sunburn, stings of insects, or incidental inflammation, its virtues have long and extensively been acknowledged.—Price 4s. 6d. and 8s. 6d. per bottle.

**CAUTION.**—The words ROWLANDS' KALYDOR are on the wrapper of each bottle, and their signature, A. ROWLAND & SONS, 20, Hatton Garden, London, in red ink, at foot.

Sold by them, and by Chemists and Perfumers.

**BRIGHTON ESTATE, EAST SUSSEX.—THE CONSERVATIVE LAND SOCIETY.**—The allotment of the valuable Round Hill Park Estate (second portion) will take place at the offices, 33, Norfolk-street, Strand, London, on Wednesday, the 5th of July, between Eleven and Four o'clock. There are Seventy-four plots to be allotted, of which one is a £400 lot, one £100 ditto, one £75, fifty-eight £50 lots, and thirteen £37 10s. ditto. The present picturesque portion is situated on the Ditchling-road, and is admirably adapted for villa residences, commanding splendid views of the sea, the town, the racecourse, the Downs, and surrounding country. The Round Hill Park Estate is within the precincts of the town of Brighton, just beyond the Level on the way to Lewes, and has a considerable frontage on the high road. Plans of the estate, price 6d., or 10d. if sent by post, and prospectuses may be had of Charles Lewis Gruneisen, Secretary.

On Wednesday, the 28th of June, at Three o'clock, at the Seventh Quarterly General Meeting of the Members, in Freemason's Hall, Viscount Ranelagh in the chair, the Nineteenth Public Drawing will take place for One Hundred Rights of Choice, and Fifty shares will be added to the Book of Consolidated Rights by seniority.

**HARMONIUMS.**—CAUTION.—George Luff and Son, makers to Her Majesty of the only Real Harmonium, to prevent the sale of inferior imitations, have reduced their prices, both for sale or hire.

**PIANOFORTES**, with increased and more equalized power of tone, superior touch, and great durability, in every variety and price, for sale, hire, exchange, or exportation. George Luff and Son, 103, Great Russell-street, Bloomsbury.

**NEW SONG.**—"AH! WHY SO SAD?"—Poetry and Music by J. Thorne Harris. Published by Wessel and Co., 229, Regent-street.

**MISS ARABELLA GODDARD.**—The solo pieces played by this distinguished pianiste, at her Concert on Wednesday evening, were Mayer's étude 61, "La Fontaine" price 3s.; Chopin's Nocturne in F minor, 3s. 6d.; and Kullak's fantasia étude, "Perles d'Ecume" 4s.; in which she was honoured by a double encore and recall. London: Copyrights, published only by Wessel and Co., 229, Regent Street.

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**THE TWENTY-THIRD PSALM.** A sacred Cantata, composed by Charles Steggall, Mus. D., Professor at the Royal Academy of Music. Vocal score with Pianoforte Accompaniment. Price to subscribers, 10s. 6d. Ewer & Co., 390, Oxford Street.

**LISZT'S LATEST COMPOSITIONS FOR THE PIANO.**—Grande Paraphrase de Concert (on "God Save the Queen.") 3s. Valse Impromptu, 3s. The same, easy edition, 1s. 6d. Ewer & Co., 390, Oxford-street.

New Part-Song appropriate to the present time.

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